

FULL PROGRAMMES FROM ALL STATIONS.



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EVERY FRIDAY.

Two Pence.

How to Live Through the Winter.

By Dr. C. W. SALEEBY.

HOW are we to live through the winter? It is a very pertinent question, and here is my advice upon it. First of all, do not fear the cold too much. After all, our winters are very kind in this country. At all the famous Alpine health stations the cold is far more intense than here; snow and ice cover everything, but the air is dry and filled with light, and everyone flourishes. Under those conditions the cold is not an enemy, but is actually a stimulant and tonic. The trouble with our urban winters is not the cold as such, but the deadly things that go with it—damp, dirt, and darkness.

As for the damp, we have always known that it is an enemy, but never quite so clearly as to-day. One of its consequences has been studied by an expert committee, wisely appointed by the British Medical Association. Damp goes with rheumatism, and notably with the kinds of rheumatism which injure the heart, usually in childhood, and which lead to the fact that heart disease is the commonest cause of death in this country. Rheumatic fever, followed by heart disease, is much commoner in Northern than in Southern Europe, it is much commoner from October to March than in the drier and brighter half of the year, and it is much commoner among children who live in damp houses than among the more fortunate. No child should live in a damp house. And we should look to our boots and shoes, and our children's at this time of year, and make them secure against damp, and keep them so. The mother who seems fussy when her children get their feet wet is not fussy, but wise.

Of course, we cannot help breathing the damp air, but the rule of safety is to use the nose for that purpose. It filters and otherwise improves the air we breathe, and thus makes it more fit to enter the lungs. You

may remember my advice: 'Unless you have something to say or to swallow, your mouth should be shut—and very often then.' If the nose and throat are out of order, do not be content. The throat is a vital outpost of the bodily defences. Infections which lodge there may later reach the heart. Sore throats and rheumatism are associated.



LONDON SHROUDED IN FOG.

'No sun—no moon! No morn—no noon!—No dawn—no dusk—no proper time of day!' was Thomas Hood's description of winter in London. These are the conditions that Dr. Saleebey tells us how to combat in his recent talk from the London Studio, which we republish here at the request of many listeners.

At this time of year be solicitous about the health of the nose and throat, and withstand the beginnings of trouble there. He who has a healthy nose and throat, and breathes freely through both nostrils, even the hateful mixture of smoke and soot and dust and dirt and motor exhaust and germs which constitutes most of our winter urban atmosphere, is in large measure self-protected. But the hapless mouth-breathing child with adenoids, or damaged tonsils, is in danger, and should be succoured forthwith.

A word here about the far-too-common cold. Its danger is under-estimated. At this time of year it spreads, and makes easy the attacks of still worse infections. When we have a cold, we should try to do our duty to other people. If possible—but often it is not possible—we should be isolated. We should be scrupulous to sneeze into a handkerchief, and we should avoid even so much as speaking into other people's mouths and noses. That is a stupid trick at any time. Our friends hear us with their ears, not with their noses.

As for those of us who have not got colds, and wish to avoid them, let us be assured that the danger of infection is indoors and at short range. We are safer on the outside of a bus, even though it be cold, than inside it. Ventilation is a great protection against all these short-range infections. The shut window and the inmate of the room huddled over the fire to keep warm, spell not safety, but danger.

The way to keep warm in the winter is to eat the right foods, wear the right clothes, and take enough exercise in the open air. In the summer time I have praised the reduction of clothing and the admission of sunlight to bare arms and legs. In the winter there is usually no effective sunlight, and

(Continued overleaf.)

How to Live Through the Winter.

(Continued from the previous page.)

I now praise warm clothing for the extremities, especially for children.

Proofs from the Zoo.

Some of my readers may be suspecting that I am really a fresh-air fiend of the most bigoted and persecuting type. What is the evidence, you may ask, that one is best out of doors, or with open windows, in the winter? Let me submit to you the remarkable proofs from the Zoo, where certain species of animals lived and thrived last winter who had never lived through a winter in Regent's Park before.

The authorities in the Zoological Gardens have recently applied to many of the animals, notably apes and monkeys, the doctrines about open air and sunlight which I, for one, have advocated for a quarter of a century. The older view—and it seemed reasonable—was that the cold was the enemy, especially of the animals from warm climates, who must, therefore, be kept as warm as they would be at home. This policy has been abandoned. The results of the new policy have been so successful that the methods embodied in the experimental monkey house are being followed in the large and permanent houses for monkeys and other animals which are now being built. Windows and doors are made so as never to shut. Of course, they are arranged to avoid cold draughts, which are most dangerous. But the air is fresh and cool. The surfaces on which the animals rest—or play, for under these conditions they are livelier, more active and playful and happy than ever before—are warmed from beneath, and are thus kept dry. This is the equivalent of the policy of keeping our feet warm and dry during the winter.

Artificial Sunlight for Monkeys.

Last summer the animals in the Zoo were often out of doors in the sunlight, and when under cover, they had the advantage of roofs made of a special glass which admits the ultra-violet rays. This does not concern us now; but we are concerned with the application of these principles, most successfully, last winter. Clusters of lamps, with quartz globes instead of glass, and with filaments of tungsten, which emits much ultra-violet light when heated by the passage of an electric current, were fitted above the apes and monkeys, just out of reach; and thus they received baths of artificial sunlight.

And here I am bound to repeat the question—if thus for our chimpanzees, when for our children?

I know, however, that the provision of such lamps, whether of this or any other of the many useful patterns, is not yet feasible for all our children. Yet a beginning has been made, notably in Glasgow and Hull and many other cities, for delicate children in the first place. Many householders in America and Germany, and not a few in this country, of whom I am one, have installed such lamps for domestic use during the winter, and I predict that in a few years the bathroom will not be thought quite fully equipped which does not contain some such provision for supplying artificial sunlight.

Mixed Bag.

Recently, it has been proved that the value of many foods is much enhanced if they be radiated—as by such artificial sun-light lamps. The need is greatest by far in winter; first, because our own resistance to germs is lowered in the darkness, and we need the most protective foods; and second, because winter milk, for instance, lacks much of the protective qualities of milk produced in summer by cows living in sun-light.

Already various hospitals, the first in our country being in Scotland, have adopted the policy of regularly exposing the milk and some other foods for their patients, in shallow saucers, to the light of these lamps, and the results are admirable. In the latest report of the Medical Research Council we are told of children who could not put on weight, on seeming excellent food, until it was thus radiated, and then they went ahead.

I, therefore, repeat the suggestion which I made at the English-speaking Child Welfare Conference in July, that the lamps at our hospitals should be in practically continuous use, through the winter specially; first, to treat patients; second, to compensate the night nurses for their shortage of sun-light; third, to radiate the milk and cereals and other foods which benefit by such treatment.

Electricity to the Rescuers.

Of all protective foods, fortifying against the dangerous infections of winter, cod liver oil stands first; but it is a capital discovery that we can endow many inexpensive and mossensive articles of diet with the merits of cod liver oil—themselves derived from the sunlight of the North Atlantic—by the use of suitable artificial sunlight lamps. Just as the gas-cooker and gas-fire help us potently to reduce smoke and admit sunlight to our cities, so electricity comes to our rescue in this new way. What a pity that we do not make fuller use of these wonderful agents to help us to live through the winter!

Nobody expected, I hope, that I had some magic formula, some omnipotent vaccine or what not, to offer as an answer to the question how to live through the winter. There is none such. But I do earnestly ask everybody to take a personal and a social, a national and a patriotic interest in all efforts to make our winters less unnatural and, therefore, less dangerous to our lives. Let us support and welcome Mr. Neville Chamberlain's Smoke-Abatement Bill—which stands far above party politics or class politics—to clear our skies; let us support and encourage all town planners and architects and builders, and chemical and electrical engineers, who are trying to restore the breath of life, unpolluted, and the light of life, undimmed, to us who dwell in the land of the shadow of death; so that at least every coming winter shall be safer and easier to live through than the last.

One last word in conclusion: keep your feet dry and your mouths shut, and I hope we may all live to greet the spring.

A Breath of Fresh Air.

By A. Bonnet Laird.

[A. Bonnet Laird's "Out of Doors" talks from the London Station on Wednesday afternoons have become one of the features of the broadcast programme. In this column he will pass on, each week, the most interesting items of open-air news sent by listeners who, in every part of the British Isles, are watching Nature in her many moods.]

NOT all of Merry England lies in green fields. There are bits tucked away among the bricks and mortar, too. How could I think otherwise, when I had a letter such as this:

The summer is over and gone. And how shall a man, in my part of the London slums, know the signs of this?

Gulls have come up the Thames. Mice have appeared in my room. The milkman wants more for his milk. The rainbow-winged flies that, in the long, hot days forgot they had legs now冥itatively crawl. The curving spider (knowing this better than I) has spun no fewer than three triangular webs on the corners of the stairs (and no fly yet has fed the solitary monster). How do they live? Has anyone ever seen a courting couple of spiders? Slugs that walk by moonlight leave silver rays, which in the morning sun betrays, and we know then that slugs are of the night and follow crooked ways.

The distant tree (how like a Londoner! I cannot say what tree) which towers over the chimney pots shows spots of brown on its southern side—the borrows in the streets are piled, for ovo in a way, with English fruits.

I would like to quote you all of it. If an immortal book can be made of "A Journey Round My Room," so, too, can many pleasant nature notes be gathered, by folk who are keen enough of mind and eye, in the innermost parts of London.

Since he calls his part of the town a "slum," I am not going to expose myself to the indignation of his neighbours by giving his address; but, identifying him merely as "W. M. W." I must, I feel, send him this week's prize.

About spiders, though. Indeed, their love-making has been observed; and the way of a man with a maid is tame and stereotyped beside the way of a spider with his sweetheart. It makes for an alertness and ingenuity above human lovers' need, you see, when the female spider—generally the bulkier of the two by far, and always the more furtive—say, at any moment in the courtship, turns upon her swain and make a meal of him.

Some kinds of spiders knock gently at the door of the loved one's silk-en估算, wondering whether the answer will be a furious, bloodthirsty rush or the silent that means consent. Others show off their gay clothes (as, I believe, my fellow-creatures are wont to do on such occasions), or sing, or just hang around; but for ingenuity in love-making commend me to the species (what a human love story this would make!) who, finding the adored one's home, spin themselves a house next door and tunnel through!

A Mixed Bag.

An indefatigable observer ("D. E. A.") who believes her county borders mine (but I'm not telling where "my part of the country" is—comes out of doors, please, and look for it) sends me a budget of news, gathered all the summer through. She tells of moorhens, and robins, ants and glowing centipedes (probably, if she would like a nice fat Latin name, it was *Lindernia Acuminata* or *Lindernia Crassipes*, the phosphorescent centipede she picked up, which left its glowing trail upon her hand—both found, not infrequently, in England when summer is waning); of a well-guarded spider's nest and an oddity among thatles.

I would like to quote, but space forbids, and I must keep her pleasant budget for another time.

(A. Bonnet Laird dispatches one of his broadcast books each week to the sender of the most interesting item of Nature news.)

London and Daventry News and Notes.

THE RT. HON. J. R. RAMSAY MACDONALD, M.P., who, with the Rt. Hon. Noel Buxton, M.P., and Mr. Charles Raden Buxton, is at present spending a holiday in Africa, will give a talk from the London Studio on Thursday, December 2, in which he will recount his experiences under the title of 'Forty Days and Forty Nights in the Sahara.' The party is travelling by car and caterpillar vehicles through remote parts of the desert in a semicircle from Algiers to Tunis, and will arrive back in England about November 27. There is no doubt that listeners can look forward to an exceedingly interesting and informative talk by the late Prime Minister.

Armistice Day, November 11, will be marked by the broadcasting of a special service relayed from Canterbury Cathedral between 10.45 and 11.15 a.m. followed at 3 o'clock in the afternoon by the broadcasting of Evensong from Westminster Abbey. The British Legion Military Band, chosen for its historic associations, will give a programme between 4 and 5.15 p.m., & 6 and 6.40 p.m., while the remainder of the evening programme will also be of a special Armistice Day character. Following the broadcasting of the first News Bulletin, the main part of the programme will begin at half-past seven with some Army Reminiscences by the 'Roosters,' which will go on until 8.15. Then follows a relay of Viscount Grey's speech at a meeting held under the auspices of the League of Nations Union at the Central Hall, Westminster, after which the second general News Bulletin will be read at 9 o'clock, as is the case on Sundays, instead of at the usual time. General Sir Fane Ware will next give a talk on War Graves, and at half-past nine a special 'In Memoriam' programme will be broadcast. The literary side of this programme includes some poems written in the trenches and Paricles famous Funeral Oration. The musical side includes extracts from Beethoven's *Kreisler Symphony* and Elgar's Cantata, *The Spirit of England*, which is a setting of poems by Laurence Binyon, and Sullivan's Overture, *In Memoriam*, with which the programme will conclude.

The anniversary of the first battle of Ypres falls on Sunday, October 31, and the Week's Good Causes appeal on that day will be made by the Countess of Ypres on behalf of the Ypres League.

Several members of the original cast of *The Little Minister*, when it was first produced at Daly's Theatre, in 1905, will take part in a radio version of this musical comedy when it is given on Wednesday, November 16, as one of the features of 'Birthday Week.' These will be Mr. George Graves as 'General Des Iles,' Miss Mabel Green, the famous musical comedy actress, as 'Muriel Bianche,' and Mr. Ambrose Manning as 'Pierre Michel.'

Many good things have been arranged for that part of the programmes called 'Variety.' Here are some preliminary details relating to forthcoming transmissions:

Monday, November 1—Charlie Kudd in a new sketch; Mildred and Dalton, characteristic duets; Minnie Francis, comedienne. Friday, November 5—Sevrell and Weldon, syncopated vocalists; Visinski, Bohemian Orchestra; Malci Constantinos in a new Cockney sketch.

Monday, November 8—Will Hay, the schoolmaster comedian, and other well-known comic-hall stars whose names will be announced in our next issue; Hedges Brothers and Jacobsen, syncopated singers at the piano.

Tuesday, November 9—Special programme by artists who have become favourites through the medium of wireless—Ronald Courley, Grace Ivell, Vivian Worth, John Henry and Ray Wallace.

Wednesday, November 10—Piccadilly Folies Cabaret Revue.

The B.R.C. is always on the look-out for new talent, and on Friday, November 10, a varied concert in the early part of the programme will be given by singers and instrumentalists who have rarely, if ever, appeared in the main evening programmes.

The solo artists in a Star Ballad Concert arranged for Sunday evening, November 7, are Mme. Elisabeth Schumann, M. Leff Puchkoff and Mr. Dale Smith. Not only did Mme. Schumann score a great success by her singing at Covent Garden this year, but she also gave a number of recitals which clearly revealed that she is one of those singers who can combine delicacy of Lieder singing with the broader and bolder style of opera. This will be the first occasion on which a wireless audience will hear this great singer. Puchkoff is an artist

Another of the series of performances by the British National Opera Company will be given on Wednesday, November 17, when Act II. of *Tannhäuser* will be relayed from Manchester.

Special arrangements have been made to make the afternoon and early evening programmes of particular interest during 'Birthday Week.' These include a *thé davant* on Monday between 3.30 and 5.15 p.m., a band programme at the same time on Tuesday, followed by music by the Squire Octet, a chamber music programme on Wednesday (details of which are published below), a concert by the British Legion Band on Thursday, and a military band programme on Saturday, conducted by Mr. John Ainsell.

Last week we gave a preliminary announcement concerning the visit of Lieut. R. Walter O'Donnell, of H.M. Royal Marines, who will conduct the massed Wireless Military Bands on Monday evening, November 8. He will give a sturdy English programme, including his own arrangement of McKenzie's Overture to Barré's play, *The Little Minister*, and also his own *Celtic Fantasy*. Other items will be the second of Sir Edward Elgar's *Ward of Youth Suites*, and Edward German's *Welsh Rhapsody*. The second part of the programme will end shortly before half-past nine with what should be a memorable and stirring performance of Tchaikovsky's *Overture 1812*.

A new series of Historical Sketches by Lieut.-Colonel W. P. Drury, C.B.E., is to begin on Wednesday, November 3, the title of the first being 'Travellers at the Tabard Inn.' Colonel Drury, who is, perhaps, best known as the author of the play, *The Flying Lieutenant*, has seen much service at sea on the China and Mediterranean Stations, while he also acted as Intelligence Officer on the staff of the Garrison Commander, Plymouth, and the Naval Commander-in-Chief, Devonport, during the War.

The Chenil Chamber Orchestra will be conducted by Mr. John Barbirolli in a special programme of varied form from 3.15 to 5.15 p.m. on Wednesday, November 10. Mr. Barbirolli is at present one of the conductors of the British National Opera Company, with whom he has achieved considerable success. The artists in this programme will be Miss Ethel Bartlett and Miss Florence Hobling.

Arrangements have been made to broadcast the speech by the Home Secretary, the Rt. Hon. Sir William Joynson-Hicks, at the final meeting of the Advisory Council of the Daily News Wireless for Hospitals Fund, which takes place at the Mansion House on Tuesday afternoon, November 2.

Some people, subjects and dates for those who like talks:

Monday, November 1.—Colonel P. G. Stock, C.B., C.B.E.: Ministry of Health talk on 'The Prevention of Imported Disease.'

Tuesday, November 2.—Mr. A. H. Davies: Some Devonshire Stories; Sir H. Walford Davies, Mus.Doc.: Music and the Ordinary Listener.

Wednesday, November 3.—Sir Oliver Lodge, F.R.S., D.Sc.: The Atom of Radiation.

Thursday, November 4.—Professor J. Arthur Thomson: The Mind of Insects.

Friday, November 5.—Mr. Geoffrey Moes: Reading one of his own short stories.

Saturday, November 6.—Sir Arthur Yapp, General Secretary of the Y.M.C.A.: A short description of his world tour.

The many listeners who have written to Mr. F. A. Mitchell-Hedges will be glad to learn that the first of his series of Talks will be published in THE RADIOS TIMES next week.



Ferguson and Ferguson

The Rt. Hon. J. R. CLYNES, M.P., the famous Labour leader who was Lord Privy Seal in Mr. Ramsay MacDonald's Government, is keenly interested in every aspect of broadcasting. He has chosen and arranged the third in the special series of programmes in which the London Station is inviting representative figures outside the world of broadcasting to give their ideas of what a programme should be. His programme will be given at 8 o'clock on Saturday, October 30.

as distinguished among the foremost broadcasting pianists as he is famous in the concert world. Mr. Dale Smith is one of the most popular broadcasting harpists.

The third concert in the 'National' series on Tuesday, November 9, will bring the first of our guest conductors to take the baton—Dr. Richard Strauss. Strauss has written many works which may be difficult of comprehension, but who in there who has not enjoyed the wit and intellect of his *Die Meistersinger*, or reacted to the kaleidoscopic scintillating music of *Der Rosen-Kavalier*? A controversy has raged for years round Strauss, and is likely to continue for a long time yet. There is no denying his unique position in modern symphonic music, and that he has suggested the inclusion in his programme of the unfamiliar *Alpine Symphony*, which was produced in London for the first time only three years ago, is a matter for great satisfaction. It is not long since Strauss visited London to conduct his *Der Rosen-Kavalier* music, which he had arranged specially for synchronisation with the film version of the opera, and the recent publication of gramophones records made by him during his visit will, doubtless, attract still more people to the concert.

News From the Provinces.

MANCHESTER.

BLACKPOOL'S Annual Musical Festival is finishing as this issue of *The Radio Times* appears in print. For some time past it has been regarded as one of the most important events of its kind in the North of England, and Manchester Station is arranging a concert to take place on Friday, November 12, when the artists will consist entirely of first-prize winners at this year's Festival. Competitors attend from all parts of the country, and the concert, which is to be broadcast, will consist of both vocal and instrumental items. Full details will be given in *The Radio Times* in due course.

The subject chosen by the Bishop of Manchester for his address at the Studio Service on Sunday, November 7, is 'Christ's Teaching About Prayer.' Dr. Temple, who has been Bishop of Manchester since 1921, was for some years Headmaster of Repton School, and later was Canon of Westminster. His numerous contributions to theological literature are characterized by depth and originality of thought.

Lancastrians have learned many lessons from Manchester's recent Civic Week, not the least important being what goes on behind the scenes, as it were. The curiosity of listeners in this respect will be satisfied still further in a series of talks, which begins in November, entitled 'The Woman Behind the Job.' Those who remember the popular series of talks last winter, dealing with the work of the stronger sex, will look forward to hearing something of the strenuousness of women's activities in restaurant, shop, and executive tasks of many types.

Two afternoon concerts of which listeners will be well to make a note, have been planned for Wednesday, November 10, and Saturday, November 13. The first will be given by the ever-popular Basses of the Barn Band, with vocal interludes by Mr. Herbert Ruddock (bass), who is a member of the Manchester Station Operatic Company. The second concert will be given by the Station Orchestra, Miss Esther Coleman (contralto), and Miss Isabel McCallagh, the well-known Liverpool violinist.

PLYMOUTH.

THE REV. J. OLIVER HORNABROOK, O.B.E., who is giving the address at the Studio Service on Sunday, October 31, is the Wesleyan Naval Chaplain at Devonport. He served with the Salonic Force for three years during the war.

Some useful hints to those interested in the fascinating subject of Architecture will be given by Miss M. Total, Curator of St. Nicholas Priory, Exeter, in a talk on Tuesday, November 8. Later, Mr. H. C. L. Johns will give a chat on Gipsy Life.

The programme on Wednesday, November 9, offers a host of good things from which listeners, whatever their tastes, will be able to find something of interest. There will be favourite melodies played by the Station Orchestra, 'cello solos by Miss Margaret Kettlewell, a violin recital by Mr. Albert Hosie, two short plays performed by Mr. Charles Hartley and Miss Ethel Gordon Paul, and items by Miss Grace Ivel, Miss Vivian Worth, and Mr. Bert Hayden, well-known entertainers.

A short programme of oboe solos will be given by Mr. T. Stanton Wicks at 6 o'clock on Thursday evening, November 10. The same evening M. A. Brails will conclude his series of French talks with some interesting information concerning 'Le Pantheon.'

BOURNEMOUTH.

WHEN Kings were Coiners' is the jolly subject of Mrs. E. Gee Nash's third talk on the Hansa Towns on Tuesday, November 2. It would be rather fun to be a coiner, but the penalties of coining were distinctly unpleasant, and however pleasant to be a king, it might be awkward if the royal revenue proved inadequate, as it usually did. How delightful, then, to be both king and coiner at the same time! No need for a Chancellor of the Exchequer, one supposes.

Mr. George Stone and the Station Players will make a welcome re-appearance in the programmes on Monday, November 1, in the play, 'Up o' Me Thimb.' Listeners will remember that the scene of this play, which has pathos as well as humour, is in a Soho laundry.

There will be another late concert of chamber music by the Wireless Trio on Wednesday, November 3, at 10 p.m. The programme includes Schubert's *Trio in B Flat* and Schumann's *Trio in D Minor*.

A Twilight Programme is an attractive title for the late afternoon concert on Friday, November 5, which is to include the Slow Movement from Beethoven's *The Pathetic Sonata*.

Listeners are promised a Star Variety Programme for Saturday, November 6. There will be light songs at the piano by Miss Florence Oldham, and humour by Mr. Tommy Handley. Miss Alma Vane and Mr. Harold Kimberley are also to provide some of the ingredients of what should prove to be an excellent Saturday evening dish.

The history of the Nursery Rhyme is a fascinating subject, for it takes us back to an age when a story or a poem was handed down by word of mouth from generation to generation. The most artless of Nursery Rhymes that is still to be heard in a twentieth-century nursery may preserve in its apparently meaningless doggerel some valuable fragment of centurion-old folk-lore which would otherwise perish. Mr. Hugh Roberts, in speaking of the various kinds of Nursery Rhymes, will no doubt be able to explain in his talk on Monday, November 1, who was the Lady who rode to Banbury Cross and why the Cow jumped over the Moon.

BIRMINGHAM.

THE autograph book of the Birmingham Station has been its carefully-guarded property since the early days of 1925, when H.R.H. Prince Henry inscribed his signature—the first in the book. To-day it contains many names of distinction, including that of the famous statesman, the late Viscount Curzon, a small, neatly-pencilled signature on the top left-hand corner of one of the pages.

The first of this season's Police Band Concerts will be broadcast on Wednesday, November 3, when the conductor, Mr. Richard Wassell, will also have charge of the City Police Male Voice Choir. As the Town Hall is at present undergoing alterations and repairs, this concert will take place at the Central Hall.

A talk of a historical nature on Life Assurance will be given early in November by Mr. H. Aldridge who, in two further talks, will discuss the development and operation of present-day methods.

A breath of fresh air pervades the afternoon topics on Monday, November 1, when the subject under review is the Allotment Garden. Friday, the famous 'Fifth,' is of particular interest to Midland listeners, since so many Midland personages were implicated in the Gunpowder Plot, on which a talk will be given by Miss Axeline Lewis.

CARDIFF.

THREE is abundant evidence that the fund inaugurated some time ago to provide wireless receiving sets for necessitous sick and infirm persons in the Cardiff area has proved to be one of our most highly appreciated efforts on behalf of charity. Not only does a wireless set bring entertainment to sufferers, but it lightens the burdens of those who have to attend to the invalids. The demand for sets by genuine cases is greater than the fund can meet, and contributions to it will always be gratefully received.

Cardiff Station is always on the look-out for plays about Wales, written by those who alone are competent to write about their own countrymen. In *The Last Sister*, by Herbert J. Brunel-Evans, we have a clear-cut picture of a certain phase of Welsh life. This play is certain to arouse controversy, and the writer will be recognized as one of the steadily-growing band of Welsh playwrights. It is to be broadcast on Thursday, November 4.

The *Eisteddfod Victoria* Programme, broadcast through Daventry from Cardiff on October 4, was so popular that a second edition of it is to be given. Many listeners commented on the fact that Welsh singers, even when singing in English, pronounce their words very distinctly.

Nature talks are particularly welcome when weather conditions make rambling a hobby for the few. One of Ray Kay's popular Farmyard Fantasies will be given on Tuesday, November 2, entitled 'Mr. Yorkshire Tells a Tale,' while Mr. G. C. S. Ingram will give one of his interesting talks on bird-life on Thursday, November 4, under the title of 'Home Life of the Black Cap.'

A programme broadcast from Cardiff and Daventry some time ago included a Welsh 'character'—Evan Ty Gwyn, whose ro rol outlook on life and the happenings in his village appeared to delight the fancy of both English and Welsh listeners. Evan's philosophy is propounded in his local shoemaker's shop, we are led to believe, but in broadcasting, Evan has found a much wider audience which will listen to him without argument. Listeners who heard Evan Ty Gwyn's previous broadcast will look forward to his contribution to the Cardiff programme on Thursday, November 4.

What promises to be an unusually interesting Welsh programme will be given in the near future. Listeners will be asked to imagine themselves in the kitchen of an old inn in the heart of Wales. Villagers are gathered for a local celebration, and among them are guests at the inn—Jesse P. Morgan, of Cleveland City, Ohio, his son and daughter. Jesse is an old Welshman who went to the States in early youth. His contribution to the entertainment of the evening, and that of his Americanized offspring, will offer an amusing contrast to the 'local talent.'

Listeners have been encouragingly appreciative of the outside concerts given from time to time in aid of charity. Apart from the recent Sunshine Carnival at Weston-super-Mare—which was an effort on a large scale—one of the most successful was the concert given last year at Pontypridd. A migration of staff, microphones, and other incidentals of broadcasting, from the studio to the Town Hall, Pontypridd, will take place again on Tuesday, November 30, when Pontypridd listeners may see many of their favourite singers and entertainers. Pontypridd is within easy reach of a thickly populated industrial area, and it is anticipated there will be a keen and early demand for seats, which will be at popular prices. The Cottage Hospital, Pontypridd, will benefit by the profits derived from this concert.

The Mind of the Bird.

By Professor J. Arthur Thomson

[This is the third of the notable series of *Talks on the Mind of Animals* which Professor Thomson, the famous biologist, is broadcasting to all Stations every Thursday evening from Aberdeen. These Talks will be published week by week in THE RADIO TIMES.]

WE must judge birds, not by hens and the like, which have in so many cases become individually dull, largely because they live an over-sheltered life. We must judge the hen by the adventurous, highly educable chick; and our impression of birds as a whole must be based on facts from wild nature, from the life of rooks and crows, cranes and parrots.

We must begin with the inborn capacities for doing apparently clever things—the repertory of instinctive predispositions. There are hereditary aptitudes in the way of pecking, scratching, swimming, diving, climbing, and flying. The young redshank lies low at the first sound of the parent's danger-signal. Some precocious young birds do this before they are quite free from the egg shell. On the other hand, the power of instinctive behaviour is much less in young birds than in creatures like ants, bees, and wasps, which belong to the 'little-brain' line of evolution.

The Limits of Instinct.

Professor Lloyd Morgan found that his chicks, incubated in the laboratory, paid no attention to their mother's click when she was brought outside the door. Although thirsty, and willing to drink from a rimmed finger-tip, they did not instinctively recognize water even when they walked through a saucerful. Only when they happened to peck their toes when standing in water did they appreciate water as the stuff they wanted and raise their bills up to the sky. And was not the limited character of instinct clearly shown by the way in which they stuffed their crops with 'worsted of red worsted'? Evidently, they were missing their mother's teaching!

Limited as they were, however, they learned with prodigious rapidity, thus illustrating the deep difference between the 'big brain' type, relatively poorly endowed with instinctive capacities, but eminently educable, and the 'little brain' type, say, of ants and bees, very richly endowed with instinctive capacities, but far from being quick or glad to learn. Not more than once or twice did the chicks experiment with the red worsted; not more than once or twice did they try the unpalatable caterpillar.

Our general position is that while birds have their instincts, they are more characteristically learners, and that, even in their instinctive doings, there are often flashes of intelligence. But let us take a few instances where the intelligence factor seems more conspicuous.

Signs of Real Intelligence.

When the Greek eagle lifts the Greek tortoise in its talons and lets it fall from a height so that the carapace is broken and the flesh exposed, it is probably making intelligent use of an expedient. Whether it discovered the expedient by experimenting, as is possible, or by chance, as is more likely, it uses it intelligently, appreciating the situation.

The same expedient is illustrated by herring gulls, which lift sea-urchins and claws in their

bills and let them fall on the rocks so that the shells are broken. Herons, which are notoriously clever birds, do the same with fresh-water mussels. There are records of a bird of prey letting food drop upon its half-grown nestlings, and of another which makes a habit of letting a stone fall into the midst of a clutch of ostrich's eggs with consequences highly satisfactory to itself.

In the quiet of the wood one sometimes hears the song thrush breaking snail shells on its stone anvil, and one may easily find the tell-tale evidences of its appetite. In this habit, which comes so near using a tool, an inborn gift, or has it to be learned?

The answer is given by Miss Frances Pitt in her admirable 'Wild Creatures of Garden and Hedge-row.' To a young thrush which she had brought up by hand she offered some wood-snails; but he took no interest in them until one put out its head and began to move about. The bird then picked at its horns, but was bewildered when the snail retreated within the shelter of the shell. This happened over and over again, the bird's

Whereupon the pigeon repeated the procedure with success, and this was done several times in the course of a few minutes, the bird becoming increasingly expert. This was an exhibition of intelligent learning, but there was more to follow.

After a short time, the experiment was varied by inserting in the bevelled rail a small piece of wood about two inches long and half an inch broad. This was placed in the groove in such a way that the dove could not be pushed along far enough to allow the pigeon to enter. After some fruitless pushing, the pigeon seized the piece of wood in his beak and threw it on the ground. He then slid the dove along and hurried into the dovecot.

But he was not allowed to settle down, and the performance was repeated several times in the course of a few minutes. As the bird was always balked of his reward, he gave up trying, and remained passive on the slanting board for almost ten minutes.

Birds are Good Learners.

The next step was of much interest. The observer went into his house close by, but lost no time in going to a window. He was rewarded by seeing the wideawake pigeon seize the piece of wood and toss it into the air, afterwards effecting entrance as he had done before. The observer removed the pigeon again and returned to the house, where he was witness of precisely the same procedure. In fact, the experiment was repeated several times, always with the same result. When the observer remained standing near the dovecot, the pigeon did nothing; when he went into the house, the pigeon immediately lifted the jangling piece of wood and slid the door along. After the observations had lasted for about three-quarters of an hour, they were discontinued, partly because nothing new happened, and partly because the cock-pigeon became exceedingly impatient to take up his position on the nest.

We have lingered over this new case, because it is a carefully-observed, clear instance of what may be called intelligent, though the prompting of the whole was instinctive. There are four points to be noticed: (a) the deliberate sliding of the door along; (b) the quick removal of the piece of wood that kept the door from being opened far enough; (c) the cessation of endeavour when the pigeon perceived that his solution of the problem did not meet with its due reward; and (d) the immediate repetition of the procedure when there seemed to be, in the absence of the observer, a chance of success.

To sum up: We must credit birds, in the first place, with a repertory of ready-made efficiencies or instincts, as seen, for instance, in the nest-building and the care of the offspring. These are often influenced and modified by intelligence.

In the second place, there is extraordinary educability, so well illustrated by chicks, a power of building up associations, profiting by experience, and registering the results.

In the third place, there is occasionally some flash of indubitable intelligence, such as was exhibited by the pigeon's cleverness in getting into the dovecot. But more characteristic, perhaps, is the strong current of feeling—whether it be in the patience of the brooding bird or in the ecstasy of the nightingale's lyre.



THE THRUSH'S ANVIL.

How the thrush breaks snails' shells—a clear sign of intelligence.

The Children's Corner

What's in a Programme?

B-R-B-R-R!

The telephone again. (One wishes once more that they hadn't been invented, and unbooks the receiver.)

'Yes?—Children's Corner speaking—What? The next programme is wanted for *The Radio Times* by to-morrow?—Right! We're working on it now. You shall have it this afternoon.'

One latches the receiver on to the hook again and turns back to the sheet of foolscap lying on the table. On it are many scrawls and crossings-out. They don't look much, but they represent a good deal of hard work. And there's a good deal more work needed yet before the 'programme for the week beginning' something-or-other will give satisfaction to those who are planning it.

Week by week programmes are planned—six weeks in front of the time when they will be broadcast, and there are always the same problems.

The programme mustn't be dull. It must interest the largest possible number of listeners. It mustn't be 'like school.' It must have lots of different things in it, so as to provide something for everybody. There mustn't be anything in it which is likely to do any sort of harm to listeners.

There must be some new or special feature in it, if possible. It mustn't be too much like the programme of the weeks just before.

These points, and several others, have to be carefully considered when items are being chosen.

Long ago the people who plan Children's Hour programmes for London and Daventry decided that it took nearly a month to get in everything that seemed to call for a place.

Some of the listeners are boys; some of them are girls. Their ages vary tremendously, and so do their likes and dislikes. Somehow, one has to get in school stories, adventure stories, nature stories, fairy stories, and stories of several other kinds. Here and there one has to sprinkle in star talks, Zoo talks, railway talks, ship talks, and little chats on various other things. There must be music—piano solos, violin solos, cello solos, and solos on other instruments. There must be a military band and a dance band somewhere or other. There must be songs—funny and otherwise, sometimes by male singers, sometimes by female singers. We want a competition from time to time, and a play, and songs with choruses, and a little 'children's news,' and something to make children laugh. Then there are special days, such as anniversaries and great national occasions which need special items. It would be nice to have recitations now and again, too. Oh, and what about a programme broadcast by children, just to encourage them and to stir up others by their example? Of course! Is there anything left out? Yes, there's this and that and something else, which we must put in because we know lots of our listeners expect them.

So the business goes on. We have the ingredients of the pudding, so to speak, and the next thing is to make them into a pudding, which will please as many children as possible. It's no end of a job, because children are so different about what they like in the pudding line, but it gets done at last, and the plan for 'the next programme' is duly sent up to *The Radio Times*.

That's not the end of the matter, by any means. The stories (already carefully chosen) have to be carefully edited—often re-written. So do the talks. Arrangements have been made with singers and players, but their songs and pieces have to be chosen and sometimes discussed. Certain things have to be specially written, and new ideas are not too easy to get. By and by, there will be rehearsals to arrange for and carry out. And all the time that one is preparing for the future, one is having

to look after the present as well, because every day brings its own microphone performance and every day's programme is important.

There are people who think the Children's Hour means just going into a Studio and 'playing about'—I've heard it unkindly called 'fooling about'—in front of the microphone for three-quarters of an hour. But really there's more—a great deal more in it than that. The answer to the question, 'What's in a programme?' would take a long time to give if it were to be given in full.

As we pointed out last week, the Children's Hour programmes are yours, and you can help tremendously if you will only let us know what you like, what you don't like, and what else you want. Above all, we are grateful for new ideas—though it doesn't follow that we can use all that are sent to us.

HAVE YOU GOT YOUR OPERA LIBRETTI?

THE fourth of the series of Operas to be broadcast from all stations is to be given on December 10. This time it is to be 'The Barber of Seville.' Listeners are recommended to have a copy of the words of the Opera in front of them when listening to the broadcast. The form given below is arranged so that applicants may obtain either (1) single copies of the Libretti of 'The Barber of Seville' or 'Rigoletto,' 'The Bohemian Girl,' and 'Faust,' which have already been broadcast at 2d. each; (2) the complete series of twelve for 2s. (including those which have already been broadcast, but which will be of value in future broadcasts); or (3) the remaining nine of the series (including 'The Barber of Seville,' but excluding operas already broadcast) for 1s. 6d.

1. Please send me Libretti as follows:—
copy (copies) of 'The Barber of Seville.'

" " " Faust."

" " " Rigoletto."

" " " The Bohemian Girl," for
which I enclose _____ pence at the rate of 2d. per
copy.

2. Application for the complete series (including
'Rigoletto,' 'The Bohemian Girl,' 'Faust' and
'The Barber of Seville').

Please send me _____ copy (copies) of each
of the Opera Libretti as published. I enclose P.O.
No. _____, value _____ in
payment at the rate of 2s. for the whole series,
post free.

3. Application for the remaining nine of the
Series (including 'The Barber of Seville').

Please send me _____ copy (copies) of each
of the remaining nine Libretti of the complete
series. I enclose P.O. No. _____, value _____
in payment at the rate of 1s. 6d. each
nine Libretti, post free.

PLEASE WRITE IN BLOCK LETTERS.

NAME.....

ADDRESS.....

Applications must be marked 'Libretti' on the envelope and sent, together with the remittance, to Broadcast Opera Subscription List, c/o B.B.C., Savoy Hill, London, W.C.2.

The Libretti will be sent singly as published to reach each subscriber a few days before each Opera is broadcast.

A 'Request' Week.

Suggestions, Please!

DURING the last year or so there have been many items in the London and Daventry Children's Hour which letters from listeners show to have been popular. Quite often there have been requests that such items should be repeated. In the ordinary way this is not an easy thing to do, and it is proposed, therefore, to have a week of programmes made up of items specially asked for. The week fixed for this is the one beginning December 12.

Children are asked to select items they would most like to hear again. Write them on a post-card and send it to 'The Children's Corner,' Savoy Hill, London, W.C.2, marking it 'Request Week.' In order that the votes can be counted and the necessary arrangements made for the programmes to be printed in *The Radio Times*, postcards must reach us by November 11.

In this way children will be given a real share in programme-planning, and we hope they will not neglect the opportunity.

The programmes for the week beginning October 24 have various items that members of the 'Wireless Family' ought to notice.

On Monday, there is another of the 'Brain Bear and Bobbie Rabbit' stories, by Miss Alexander. This time, the two of them go fishing, and Brain acts—well, you'd better listen! It is a story for the younger listeners, and on the same day there is a 'King Arthur' story for the older ones.

On Tuesday, Mr. E. Le Breton Martin will tell another story of the 'Barnaby Tew' series, and Miss Kate Winter, who is one of our most popular singers, will be in the Studio. Mr. V. Hely Hutchinson (more intimately known to us as 'Uncle Bunny') will give the first of several chats on musical instruments—what they are and what they do. He is arranging to have special music played to illustrate what he says, and if I know anything of 'Bunny'—which I do, and a lot—the new feature will be one of the best we have ever had.

On Wednesday, there will be an amusing story of 'Chor the Pig,' which is suitable for people of almost any age. On the same day, we shall have another 'History in Humorous Verse' item by Mr. Roland Carte—with descriptive music.

Thursday should be a good day. It brings Mr. J. R. Castling to the Studio with chorus-songs. It also provides for another of Miss Olwen Howes' 'Hepzibah' Stories—with farmyard noises, and it includes a talk by 'Uncle Leslie' on 'Zoo Clothes.'

On Friday, we are to have another 'Nieces' and 'Nephews' Day. We have chosen five, and they will have about six minutes each to show you what they can do. Their names are G. Lloyd Jones, Dorothy Workman, Ellen Loury, V. Crawford-Phillips, and William Reed.

On Saturday, the chief item will be another of Mr. A. A. Milne's 'Winnie-the-Pooh' stories. As usual, it will be done as a dialogue, and we hope it will 'go over' as well as the previous ones seem to have done.

Birmingham's Cot Fund.

The children's stall at the Wireless Exhibition at Thorpe Street Barracks, Birmingham, was a tremendous success, the number of toys and dolls and crystal sets, not to mention all the golliwogs and Teddy bears brought by members of the Radio Circle to help the Cot Fund, was quite an 'eye-opener.' Over £20 was obtained by the sale of toys during the first night of the Exhibition. Many thanks to everyone who helped, either by buying or selling.

Armistice Day at Manchester.

A special Armistice Day programme is being arranged for the Manchester Children's Corner on Thursday, November 11. This will take the form of a play—appropriate to the spirit of the occasion.

Story of the Orchestra

By V. Hely Hutchinson.—IV.

If you have read Kipling's "Jungle Book," you will remember that Little Toomai, when he was so pleased with life that he didn't know what to do with himself, relieved his feelings by beating a tom-tom. It is not difficult to imagine that some prehistoric scene like this may have represented man's first attempt to express his exuberance by artificial means, instead of by shouting or dancing. In any case, the drum is a very primitive instrument, and gives ruin to man's sense of rhythm, just as his voice does to his sense of melody.

To bring out rhythms is, of course, the main function of drums in the orchestra. But the simple tom-tom has expanded into a sort of arsenal of instruments placed round the back of the orchestra, and presided over by four or five muscular looking gentlemen. Let us take a look at them (the instruments, I mean).

First, there are the kettle-drums: three or four large metal resonators with hide stretched across the top. The hide can be tightened or loosened by means of taps (this regulates the note of the drum), and is struck with a soft-headed stick. The kettle-drums are the least obtrusive of all percussion instruments, and for this reason have been, since Bach's time, the most important. Then there are various sorts of bells, some played with hammers, and some with a keyboard mechanism like the piano.

The above instruments produce actual notes; the remainder only make a noise. These are: big drum, cymbals, side-drum (a little drum, struck with a hard stick, and having "snare" of gut which vibrates against the surface), tambourine, clog, triangle (a small triangle of metal, struck with a metal stick) and some others. If there is a strange programme on hand, one may even see such unlikely contraptions as a wind-machine and a rattle.

The obvious question is: what are these notes doing in a combination of purely musical instruments? Is it necessary to have such varied machinery to emphasize rhythm?

The answer is: they are all useful, or they would not be there. Emphasizing the rhythm is not their only duty: they all have their own character, which they can infuse into the orchestra. The secret of writing for them is only to use them when the character of the music demands them; if used indiscriminately, their tone becomes wearisome and vulgar. Batman's joke about "The One-Note Man" is perfectly applicable to percussion players: and a wait of three hundred bars in their part is no uncommon thing. The kettle-drum is the only percussion instrument that can be used more or less indiscriminately, and even that requires careful treatment. With the others, one may say broadly that the fewer notes they have to play, the more effective they will be.

No composer before Berlioz understood the real character of percussion instruments, apart from kettle-drums. When they did appear in symphonies (which was rarely) they were brought in simply to add to the volume of noise, which they did by swamping everything else. Beethoven, Mozart and Haydn, on the rare occasions when they used them, done lamentably to grief. Ordinarily they were never heard outside a theatre, or a military band, whose more boisterous quality of tone can accommodate them much better than an orchestra.

Berlioz, Mendelssohn, and Wagner discovered that they could all be used for special purposes, and, better still, that they were just as useful played softly as they were played loudly. There is no space here to go into their various characteristics; the listener who wants to hear absolutely perfect percussion-writing cannot do better than listen to the third and last movements of Rimsky-Korsakoff's suite "Scheherazade."

The Listeners' Point of View.

That Applause in the Studio.

[Listeners are reminded that we do not consider anonymous letters for publication. Preference is given to letters which contain personal names.] The Editorial address is 1600 Fleet Street, London, W.C.2.

In a recent issue we published the first of a series of discussions in which we hope to elicit our readers' views on some of the vexed questions of broadcasting. Mr. Sydney A. Moseley, himself both an experienced broadcaster and an enthusiastic listener, opened these debates with a statement of the case, as he sees it, against permitting audiences to attend performances in broadcasting studios and to applaud the artists. This question is clearly one in which our readers are keenly interested. We have received a heavy post on the subject, and both points of view—the pros and the cons—have been fully expressed. On the whole, the majority seems to be against applause in the studio. The views of those who like to hear such applause were perhaps best expressed in the following interesting letter from Miss Grace LOMAX (Woodford Green, Essex):—

Mr. Moseley rules out all and any studio applause, calling it artificial. A very small portion of it may be superficial, but the performers in general deserve all the recognition—and more—that is rendered by so small a section of their audience. Many times when a dead blank silence has succeeded some outstanding item, my heart has wirelessly sent its thanks, aching with a sense of gratitude unexpressed. Time and again I have wished that someone, somewhere, would give audible expression of the appreciation of thousands of listeners who can afford neither time nor stamps to write an expression of their thanks. I am sure that listeners in general feel more comfortable when someone is clapping for them in the studio, thanking performers in the accepted manner. "In everything give thanks"—a sound rule of life, and until some new method be devised, let there be audible thanksgiving at the fountain head for the stream of refreshment which flows almost unceasingly to every corner of this land of ours.

On the other hand, many correspondents agree with Mr. Moseley that the laughter of the studio audience interrupts their enjoyment of the performance. Mr. P. W. Richards (Trinity Road, S.W.17), makes an apt comparison with gramophone recording work:—

As my view, no audience should be allowed in the broadcasting studio during a transmission. As things are at present, all one can hear is the beginning of the jokes and then each time comes an interval of laughter drowning the essential part of the story. I venture to state that fifty per cent. of the jokes broadcast are not heard by the listener because of this laughter in the studio. There is no doubt that a studio audience helps the artist, but broadcasting is a new and different art, and should be recognized as existing for the listener and not for the artist. Many artists who broadcast have made some successful gramophone records, but, so far as I know, they have no audience to listen to them in the gramophone company's studio.

Several other correspondents agree that the broadcast artist of the future will have to be able to dispense with the sweet music of his listeners' applause. Here are two typical letters making this point:—

I agree with Mr. Moseley. Broadcast artists should play to the unseen audience, which is far greater than the seen. Wireless, like the cinema, will, I believe, develop a new and different kind of artist, those who will not feel the necessity of a visible audience. One of the chief reasons why I like listening to wireless concerts better than to the ordinary concert is because in the former case there is an absence of applause.—ALBERT EASY (Finchley Road, Hampstead).

My opinion is, that if an artist requires an audience to enable him to broadcast, he is not fitted

for the work. Applause in the studio does not necessarily prove an artist's ability to entertain his invisible audience.—R. HENRY COOKE (Cromwell Street, London, W.).

And, finally, there are many correspondents who intensely resent the abuse of the system. A letter from Hull, signed G. W., fairly represents their point of view.

That a clique of invited guests in the broadcasting studio should provide artificial laughter and mechanical applause for everybody and anything irrespective of broadcasting merit is very irritating and unpleasant to most listeners.

Altogether, we can thank our readers for a very illuminating discussion, and invite them to send us their views equally freely on the other subjects that will be raised from time to time in this series of debates.

POINTS FROM OTHER LETTERS.

Is it possible to arrange weekly or fortnightly talks in German? There is a large number of students who are learning German, and who would greatly appreciate occasional talks in this language.—"STUDENT," Hull.

I am in favour of "God Save the People" as our second "National Anthem." What more inspiring words and majestic tune? The suggestion should commend itself to many listeners.—A. J. GAURAT, East Ham.

LISTENING to the Mikado the other night brought back to me memories of Salomé, and I wondered how many late comrades of 41st C.H. were listening at the same time as myself.—F. Q. HEMEYWAY, Hallfield Road, York.

PLEASE include studio debates more frequently in the Broadcast Programmes. The educational value of listening to discussions on current events must be incalculable, while, incidentally offering infinite entertainment.—F. A. EVES, Port Hill Place, Brighton.

I want to thank the B.B.C. for the happiness it has brought into a lonely woman's life. My loneliness has vanished at the sound of your lovely music.—H. E. P., Birkhead.

SHAKESPEARE HEROINES' COMPETITION.

THE following is a list of those who have sent in twenty or more completed application forms for the "Shakespeare Heroines" Souvenir Book, up to September 30:—

Mrs. Rumsey, 280, St. James' Court, S.W.1.
Mrs. Probert, 29, West Grove, Merthyr Tydfil.
L. Spence, Esq., 14, Brookstone Avenue, Bournemouth.

Miss L. Kenyon, Colthurst House School, Warford, nr. Alderley Edge, Manchester.
Mrs. Reid, 31, Pepper Street, Chester.

The competition remains open till December 31. A bound copy of Shakespeare's works, of the value of £10 10s., will be presented to the person who sends us the greatest number of applications for the book.

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Blind!

—but for Moorfields

An appeal specially directed to wireless listeners on behalf of this grand old Eye Hospital founded more than one hundred years ago.

THE Empire's largest and foremost Eye Hospital needs money. Its good work is being sadly crippled for lack of funds.

Each year the burden of debt has grown larger—each year the necessary expenditure to carry on this work has run ahead of income. Yet must we turn away those whose sight we could save? Must our skill be denied to those men and women who, through no fault of their own, are standing on the abyss of lifelong darkness? And what about the children? Who can ignore their pleading little faces—the wheedling touch of their impulsive hands? This wonderful work must go forward, and it shall, with your help.

Every wireless listener has a special interest in Moorfields, for Moorfields was the first hospital to be equipped for wireless by the *Daily News*. It was on Wednesday, September 23rd, 1925, that the installation was completed and the first little patient donned her pair of headphones. And from that time henceforward a new doctor joined the permanent staff of Moorfields—a doctor who was even more skilful than any of his hard-working colleagues. Doctor Wireless was his name. For broadcasting has brought the world into the ward, and helped many a sorely tried sufferer to bear an affliction bravely and patiently. But even more to the kiddies in Moorfields has broadcasting brought sunshine and happiness. Many, many times, when everything else has failed, has Doctor Wireless coaxed roses back into pale, wan little cheeks. So to-night, as you sit by your fireside, give thought to those in Moorfields and those awaiting their turn to be taken within. Help us to pay off our debt and to re-open the 18 beds closed through lack of money. Cut out the Enclosure Form adjoining and pin it to your cheque or to a Treasury Note whilst the cry from Moorfields is still ringing in your ears.

The Board of the Royal London Ophthalmic Hospital (Moorfields) wish to take this opportunity of expressing their grateful thanks to Messrs. S. G. Brown, Ltd. (Manufacturers of Headphones and Loud Speakers), Western Avenue, N. Acton, W.3, who have generously borne the expense of this Appeal in "The Radio Times."

Clip this
now

Help us to
raise £16,000
this Autumn

To the Secretary,
Royal London Ophthalmic Hospital (Moorfields),
City Road, E.C.I.

In thankfulness for my own sight I am sending
you a contribution towards your wireless appeal
for clearing the heavy burden of debt which is
crippling the work of Moorfields.

Name.....
Address.....

£ : :

Save the children at Moorfields!

PROGRAMMES FOR SUNDAY (October 24)

2LO LONDON. 365 M.

3.30 LIGHT SYMPHONY CONCERT

Conducted by HOWARD CARR

OLGA HALEY (Mezzo-Soprano); Mrs. NORMAN O'NEILL (Pianoforte); and THE WIRELESS ORCHESTRA

Orchestra

Ballet Suite, "Cophus and Procris" Tambourin; Menetto (Les Nymphe de Diane); Gigue (First Time in London). Grétry—arr. Mottl

THE Belgian Composer, Grétry (1741-1813)

I began his musical life with a sort of disappointment, and ended it with all kinds of honours and pensions. His disappointment lay in being turned out of a church choir as incapable, at the age of eleven; but when he found sympathetic masters, he got on fast enough. At seventeen he had written some little symphonies, and at eighteen he produced a Mass. Then he attracted the attention of a patron, who helped him to go to Italy. He was economical enough to travel to Rome on foot (falling in with an odd companion, a smuggler). He had still another rebuff there, for his master dismissed him as an incompetent student of composition.

He was not a scientific musician, but he soon found how to set words expressively and to make Operas that were acceptable to the French taste of his day. He wrote fifty such works, and was richly rewarded, not only by popular applause, but by Court patronage. He was made a Privy Councillor by the Bishop of Liège, and a Chevalier of the Legion of Honour by Napoleon, who also gave him a pension of 4,000 francs to compensate him for losses sustained in the Revolution.

Cophus and Procris was a fairly early work, written in 1775. Like many other Operas of Grétry, it is based on a mythological tale. The name of Procris is perpetuated in our phrase about her "uncaring dart," given to her by Diana. The dart not only struck its prey without fail, but returned to the hand that loosed it. This Suite of Ballet Music from the Opera, which was arranged by the well-known Conductor, the late Felix Mottl, is to-night being performed for the first time in London.

OLGA HALEY

Aria, "Bohemian Love Song" ("Carmen") Brass

4.30 Orchestra

Concerto No. 2 in C Minor for two Solo Violins and Solo Violoncello, with String Orchestra Alessandro Scarlatti

Sketches, "Three Heroes" Howard Carr

THESE pieces, which are dedicated to Granville Bantock, celebrate the heroic deeds of a soldier, an explorer, and an airmen.

I. O'LEARY, V.C. An extract from the *London Gazette* in February, 1915, runs thus: "Forming one of the storming party which advanced against the enemy barricades, he rushed to the front and himself killed five Germans, who were holding the first barricade; after which, he attacked the second barricade, which he captured, after killing three of the enemy and making prisoners of two more. Lance-Corporal O'Leary thus practically captured the enemy's position by himself, and prevented the rest of the attacking party from being fired upon."

II. CAPTAIN OATES. He was a member of Captain Scott's South Polar Expedition of 1912, which suffered great privations. At a time when the explorers were in dire difficulties, and when shortage of food made it extremely doubtful whether they could survive, Captain Scott thus writes in his journal of Captain Oates: "He slept through the night before last hoping not to wake, but he woke in the morning. It was blowing a blizzard. He said, 'I am just going outside, and may be some time.' He went out into the blizzard, and we have not seen him since. We know poor Oates was walking to his death; but, though we tried to dissuade him, we know

it was the act of a brave man and an English gentleman."

III. WARNEFORD, V.C. An Admiralty communiqué of June 10, 1915, describes the triumphant deed of Lieutenant Warneford: "He attacked, and, single-handed, completely destroyed, a Zeppelin in mid-air. This brilliant achievement was accomplished after chasing the Zeppelin from the coast of Flanders to Ghent, where he succeeded in dropping his bombs on it from a height of only one or two hundred feet. One of these bombs caused a terrific explosion which set the Zeppelin on fire from end to end, but, at the same time, overthrew his aeroplane, and stopped the engine. In spite of this, he succeeded in landing safely in hostile country, and after fifteen minutes started his engine, and returned to his base without damage."

4.10 Mrs. NORMAN O'NEILL

Keyboard Pieces by Scarlatti (from the standard collection of his works)

This programme has been arranged in celebration of the anniversary of Scarlatti's birth.

- No. 32, in C;
- No. 33, in D;
- Study, in C;
- No. 9, in D Minor;
- No. 20, in E;
- No. 43 (Pastorale), in F;
- No. 42, in C.

DOMENICO SCARLATTI, born in the same year as Bach and Handel (1685), was a great pioneer in keyboard writing. He was a bold experimenter in harmony, and had a wit as keen as his fingers.

Once when Scarlatti was young a musical competition was got up in Rome by a Cardinal, at which Scarlatti and Handel both appeared. Nobody could decide which of these two played the Harpsichord better, but when it came to Organ playing Handel, they say, was an easy winner.

Of the *Pastorale* (No. 43) Mrs. O'Neill says that it is one of the very few pieces in which one can trace the influence of Scarlatti's visit to England, where he came with Handel as companion. There is a distinct flavour of the Morris Dances in this charming little piece, which is very rarely played.

Of the last piece to be played (No. 42, in C) she says: "This has a character quite of its own, not unlike that of modern Russian music. Part of it suggests in type some of the Prince Igor dances."

4.45 Orchestra

Symphonic Poem, "Vltava" Smetana

SMETANA, the first Bohemian composer to achieve distinction, was a great lover of his native land. He wrote a set of orchestral



THE CHILDREN'S HOUR.

Little patients at the Moorfields Eye Hospital, which is the subject of the appeal from London in This Week's Good Cause. [London 8.55.]

pieces, entitled *My Country*, celebrating its beauty, its natural beauty and its history and legends. This *Tone Poem*, the second of that series, is a description of the progress of the chief river of Bohemia, the Vltava (or Moldau, as we know it), from its source in the depths of the forest until, after tumbling over rapids and surmounting many towering fortresses, it joins the Elbe as a broad, rolling river. It witnesses on the way typical scenes of Bohemian life—a hunt and a peasant wedding; and by moonlight it spies forest nymphs dancing in a glade.

OLGA HALEY

Harp of Duvegan	(Songs of the
Eriskay Lullaby	Hebrides)
Eriskay Love Lilt	arr. Kennedy Foster

4.50 Orchestra

Second Symphony, in C Schumann

THIS is really Schumann's Third Symphony; the wrong numeration arose through the actual Second Symphony's being published after the other three.

The Composer's biographer, Wasielewsky, tells us that Schumann said of this work: "I sketched it when I was in a condition of great physical suffering; I may say it was, so to speak, the resistance of the spirit which has here vividly influenced me. I sought to contend with my bodily state. The First Movement is full of the contest, and is in its character very freakish and contentious."

The Introduction to the First Movement brings in several of the themes to be used later in the work. The opening Brass call is a kind of "motto" that will be found appearing many times in the different Movements. Soon comes another, more vague, from the Woodwind. The First Movement proper begins with an energetic, springing theme; next comes a tune which, in a slightly different form, we heard from the Woodwind in the Introduction. One or two other ideas are introduced, with some little elaboration, then "developed" at some length, and duly "recapitulated."

The Scherzo, in five section, consists of three tunes presented in this order: First, Second, First again, Third, First. The fiery First section thus comes round three times, its repetitions being separated by two varied episodes, or "Trios," as they are called. One Trio begins with a tripping Woodwind phrase (three notes to a beat), smoothly answered by the Strings. The other Trio is a sort of discussion of a simple melody. In the Coda, or rounding-off portion of the Movement, we hear the "motto" call on the Brass.

The Slow Movement begins with a sweet and rather sad melody, made more expressive by the Strings' repeated-chord accompaniment. The following portion is not so much a distinct section as an enhancement of the first theme's emotion and a deepening of its mood. So the Movement goes on its way, tender and imaginative.

The LAST Movement dashes off impetuously with a theme that contains two ideas—the one consisting of the first rush up the scale and the four firm steps beyond, and the other of the Wind passage, joyous and march-like, that follows. Both of these are developed in the course of this closely worked-out Movement. We find also reminiscences of the Slow Movement's leading melody, the mood of which for a time masters that of the Last Movement's opening. The "motto" call is in evidence towards the close, which comes in a climate of triumph.

5.30 Reading from Chaucer by ALAN HOWLAND

A N anniversary programme in honour of Geoffrey Chaucer, the first of the great English poets, who died 520 years ago, and was buried in what is now the Poet's Corner in Westminster Abbey.

5.35-60 RAYMOND TRAFFORD reading "The House of Heaven," by Francis Thompson, with Music by STANFORD ROBINSON

PROGRAMMES FOR SUNDAY (October 24)

8.0 BOW BELLS
Ring by the Middlesex County Association
and London Diocesan Guild of Chancery
Bingers. Conducted by WILLIAM PYTH.

8.7 RELIGIOUS SERVICE
From THE STUDIO

THE CHOIR OF THE CHURCH OF THE SACRED
HEART, WIMBLEDON
Christus factus est *Felice Anerio* (1600)
In Nomine Jesu *Jacob Handl* (1500-1561)
Scripture Reading

THE CHOIR
Ave Verum *W. Byrd* (1542-1623)
Salvator mundi *T. Tallis* (ob. 1585) S.V.
Address by the REV. FATHER BERNARD BUTLER,
S.J.

THE CHOIR
Hunc Pastor *T. Tallis*
Ave Maria *Robert Parsons*
Canticum Domino *W. Byrd* (ob. 1623)

FATHER BERNARD BUTLER, of the
Church of the Holy Name, Manchester,
has frequently broadcast from the Manchester
Station.

9.5 THE WREN'S GOOD CAUSE: The Royal
London Ophthalmic Hospital (Moorsfields Eye
Hospital). Appeal by Mr. Cecil Lewis

MOORFIELDS HOSPITAL, which is at
present trying to raise £10,000 in order to
provide badly-needed additional accommodation,
is the oldest and longest Eye Hospital in the
world. It began its work for the poor who were
suffering from diseases of, or injury to, the eye,
in the year when Nelson won the Battle of
Trafalgar. This work has steadily increased until
in our time, a year's work has come to mean
treating more than 83,000 patients, some of
whom actually have their sight restored, and
many of whom are saved from blindness.
Mr. Cecil Lewis, who makes the appeal, needs
no introduction to listeners. He was one of the
first Announcers of the B.B.C., and was until
recently Chairman of the Programme Board.
Contributions should be sent to the Secretary,
Moorsfields Eye Hospital, City Road, London,
E.C.1.

9.6 WEATHER FORECAST, GENERAL NEWS BULLETIN;
Local Announcements

9.15 DE GROOT and the PICCADILLY ORCHESTRA
VYRA DAVID (Soprano)
Delayed from the Piccadilly Hotel

ORCHESTRA
Ballet Music from 'La Cite' *Massenet*
Castellane ; Andalouse ; Aragonaise ; Antibes ;
Catalane ; Navarraise.

VYRA DAVID (with Orchestra)
Aria, 'Depuis ta Jour' ('Louise') Charpentier

Orchestra
Valie, 'Passione' Ranzata
In a Monastery Garden (By Request) Ketelby

Orchestra with VYRA DAVID
Grand Fantaisie, 'Samson et Delilah'
Saint-Saens

(including 'Printemps qui Commande' and
'Mon Coeur s'ouvre à ta Voix')

Ave Maria Percy Kahn

For Violin, Cello and Piano—with the Composer
at the Piano)

10.35 ERITOGUE

5XX DAVENTRY. 1,600 M.

10.30 a.m. TIME SIGNALS, WEATHER FORECAST

1.30-6.0 } S.B. from London

8.55 Appeal: Hospital Wireless Fund

9.0 S.B. from London

9.10 Shipping Forecast

9.15-10.00 S.B. from London

SIT BIRMINGHAM. 479 M.

3.30 SYMPHONY CONCERT

THE STATION ORCHESTRA: Conducted by JOSEPH
LEWIS
Overture to 'Der Freischütz' Weber
DESSIE NORMAN (Baritone) and Orchestra
Vivian Fleeting (Baritone) Massenet
Star of Eve (Tannhäuser) Wagner
Valkyrie Dona la Towide Caté (Piano) Massenet
WINIFRED BROWNE (Pianoforte) and Orchestra
Concerto in A Minor, Op. 54 Schumann
Dresser Norma *Leonardo Leo*
Scaramella Rossini
Dedication Franck
Request Franz Schubert
The Erl King Schubert
Orchestra
Symphony in C Major Borodin



FREDERICK & ROBINSON

Miss GERTRUDE JOHNSON.

the Australian prima donna, who sings three
operatic arias from Bournemouth this afternoon.

WINIFRED BROWNE
Arlesque in E Major Debussy
Sing a Song of Sixpence Lully
Prelude in G Minor Rachmaninoff
The Sea Paderewski

Orchestra
Suite, 'Mozartiana' Tchaikovsky

5.30-6.0 S.B. from London

8.0 S.B. from London

**8.55 THE WEEK'S GOOD CAUSE—Mr. A. H.
LILIANES, House Governor of the General Hospital:**
Appeal on behalf of the Birmingham Hospital
Sunday Fund

9.0-10.35 S.B. from London (9.10 Local News)

6BM BOURNEMOUTH. 386 M.

3.30 LIGHT CLASSICAL PROGRAMME

THE STATION SYMPHONY ORCHESTRA: Con-
ducted by Capt. W. A. FEATHERSTONE
Overture to 'Don Giovanni' Mozart

3.40 WILLIAM ALWTY (Flute), with Orchestra

Concertino for Flute and Orchestra Chaminade

4.0 GERTRUDE JOHNSON (Coloratura Soprano),
with Orchestra

Duv Seign (Figaro) Mozart

4.10 OLIVE FULL (Pianoforte), with Orchestra
Concerto in D Minor Mozart

4.30 GERTRUDE JOHNSON, with Violin Obligato
Aria from 'Il Re Pastore' Mozart

Duo (violin & figure) Mozart

4.40 WILLIAM ALWTY (Flute), MARY LEWIS
(Harp), and Orchestra

Concerto in C Major for Flute, Harp, and Orchestra
Mozart

5.0 OLIVE FULL

Arietta Leonardo Leo

Le Rappel des Oiseaux Rameau

Sonata in D Minor Scarlatti

Toccata Purcell

5.10 GERTRUDE JOHNSON, with Piano
Gathering Berries (The Snow Maiden)
Dwight Kershaw

5.15 ORCHESTRA

Overture, 'Leonora,' No. 3 Beethoven

5.30-6.0 S.B. from London

8.0 S.B. from London

8.55 THE WEEK'S GOOD CAUSE: Mr. G. L.
PARNELL, R.N., D.S.O., Appeal on behalf of the
Mission to Seamen for Funds to Provide Wireless
for Lifeboats

9.0-10.35 S.B. from London (9.10 Local News)

5WA CARDIFF. 353 M.

3.30 ORCHESTRAL AND CHORAL CONCERT

THE STATION ORCHESTRA: Conducted by
WILLIAM BRAITHWAITE

Overture to 'Ron and Stranger' Mendelssohn

Song of the Volga Boatmen Traditional

The Mountain Ash Gales' Chorus: Conducted
by W. BADHAM

The Dream Seller Markham Lee

Night Bird Britton

The Godling Frederick Bridge

ALEC JOHN (Tenor)

For You Alone Greeley

Thoughts Fisher

Orchestra
Symphony in G (The 'Surprise') Haydn

Chorus

Pack Clouds Away Somerville

Shepherd's Dance E. German

It Was a Lover and His Lass Rathbone

Orchestra
Intermezzo Religioso French

Selection, 'L'Enfant Prodigue' Warnecke

ALEC JOHN

The Dove Landen Ronald

I Love Thee Goring

Blushing Elgar

Chorus
A Lake and a Fairy Boat French

Twice By the Clock Lloyd

Going to Bed Somerville

Orchestra
Hymn to St. Cecilia Gould

Scenes from the Prophets Bath

Dance of Miriam ; By the Waters of Babylon ;

Before the Shekhem ; Dance of the Reapers

5.30-6.0 S.B. from London

6.30 A RELIGIOUS SERVICE IN WELSH

Delayed from Eglwys M.C. Pembroke Terrace

Service conducted by Rev. JOHN ROBERTS

Arweinol

Emyn 69 (81) Ton, 'Carwy' Carey

Darllen

Emyn 143 (43) Ton, 'Abertawe' Pastynol Mard

Gweddol

Anthem, 'Yr Arglwydd Yw fy Mugul' Parry

Emyn 86 (43) Ton, 'Hedrod' Alaw Gymreig

Progeth, Can Y Parch, JOHN ROBERTS

Unswd Can, T. J. Ellis

PROGRAMMES FOR SUNDAY (October 24)

1 P.M. **MANCHESTER** Local Events

8.00 S.B. from London

8.55 THE WEEK'S GOOD CAUSE Mr. Fisher Governor of Cato & Pines. "The Prisoner At Sea."

9.0 WEATHER FORECAST News Local News

9.15 S.B. from London

10.35 11.5 THE SILENT FILM *FIAT LUX*

22Y MANCHESTER 378 M.

3.30 DURELL'S RECITALS AND A WORKSHOP

17th Century and Present Day Flute Music

JOSEPH LINGARD (Flute)

At the Piano: *Four Poems*

Sonata, No. 3, in A, ... Bach

Variations, Lento and Dolor, Valse

Sonata, No. 1, in E Major, ... Handel

Lento, Allegro

Stillehume, Lento

Var. Allegro

Allegro

Pas de les Borsers Jules Massenet

4.0 DALE BARTH Bartolini

Cries of Songs from Tennyson's "Maud" By Request

4.30 FIAT LUX A Mystical Play by Paul Van Valkenburgh Vins

Presented by THE SILENT FILM STUDIO

4.45 CLAUDIO BIGGS (Piano) *Fiat Lux*

5.0 CLAUDIO BIGGS (Piano) Sonatas in G Major

5.15 CLAUDIO BIGGS (Piano) Sonatas in A Major

5.30 CLAUDIO BIGGS (Piano) Sonatas in F Major

5.45 CLAUDIO BIGGS (Piano) Sonatas in C Major

5.55 S.B. from London

8.0 S.B. from London

8.55 THE WEEK'S GOOD CAUSE Appeal on behalf of the Restoration of the Dolgellau War Memorial, by Mr. J. RASSEN, Vice-President of the Dolgellau Branch of the British Legion

9.0-10.35 S.B. from London (9.10 Local News)

22M HULL 335 M.

3.30 6.0 } S.B. from London

8.0 8.55 } S.B. from London

8.55 THE WEEK'S GOOD CAUSE The Lord Mayor's Hospital Saturday Fund. Appeal by the Secretary, Mr. W. H. BAUGUET

9.0-10.35 S.B. from London (9.10 Local News)

21S LEEDS-BRADFORD 327 M. & 310 M.

3.30 6.0 } S.B. from London (9.10 Local News)

8.0 10.35 } S.B. from London (9.10 Local News)

6LV LIVERPOOL 331 M.

3.30-6.0 S.B. from London

8.15 RELIGIOUS SERVICE FROM THE STUDIO

Address by Rev. R. H. HAYES BROWN, Minister of Welsh Calvinistic Methodist Church, Princess Road. Music by the Chorus Girls

Hymn, "I am the Way, the Truth and the Life,"

Anthem, "God Is a Spirit." W. Sterndale Bennett

Hymn, "Jesus, Lover of My Soul" (A and N.)

Tune, "Aberavonwth"

Hymn, Welsh), G. Jeffreys, Adlwyd Llew T.

8.55 THE WEEK'S GOOD CAUSE "Appeal for the Royal Alfred Merchant Seamen's Institute"

9.0-10.35 S.B. from London

5NG NOTTINGHAM 326 M.

3.30-6.0 } S.B. from London (9.10 Local News)

8.0-10.35 } S.B. from London (9.10 Local News)

5PY PLYMOUTH 338 M.

3.30-6.0 } S.B. from London (9.10 Local News)

8.0-10.35 } S.B. from London (9.10 Local News)



Mr. CLAUDIO BIGGS.

who is a Professor at the Royal Manchester College of Music, gives half-an-hour piano recital this afternoon (Manchester 5.0).

6FL SHEFFIELD 306 M.

3.30-6.0 } S.B. from London (9.10 Local News)

8.0-10.35 } S.B. from London (9.10 Local News)

6ST STOKE 301 M.

3.30-6.0 } S.B. from London (9.10 Local News)

8.0-10.35 } S.B. from London (9.10 Local News)

9.15 ORGAN RECITAL FROM THE KING'S HALL, STOKE

SIR SYDNEY H. WHALE, Mus Bac. (City Organist of Stoke-on-Trent)

Concerto in F Major, No. 4 Handel

9.20 BEVIL MAXWELL (Contractor)

The Better Land ... F. H. Cowper

9.35 SYDNEY H. WHALE

Aubade ... Bernard Johnson

Sebouren in F ... H. P. Barnes

9.45 ERNIE MAXWELL

If I Can Love ... T. W. Stephenson

9.50 SYDNEY H. WHALE

Prayer et Berceuse ... G. Lewis

10.0 BEVIL MAXWELL

... Under My God, to Thee ...

10.5 SYDNEY H. WHALE

The Laundry Air ...

Spring Song and

Hebe's Wedding (Mendelssohn)

John's Song Without Words

10.15 BEVIL MAXWELL

G. Lovely Night

10.24-10.30 SYDNEY H. WHALE

March (on a theme of Handel)

6NO SWANSEA 482 M.

3.30 S.B. from Cardiff

5.30-6.0 S.B. from London

6.30 RELIGIOUS SERVICE

Delayed from Walter Road Congregational Church. Address by Rev. Dr. G. PARTRIDGE, M.R.A.M.

8.55 THE WEEK'S GOOD CAUSE The British Legion (Swansea and District Branch)

9.0 WEATHER FORECAST, NEWS: LOCAL NEWS

9.15 S.B. from London

10.35-11.5 THE SILENT FILM *FIAT LUX* from Cardiff

Northern Programmes.

5NO NEWCASTLE 404 M.

3.30-4.0 S.B. from London 5.0 6.0 7.0 8.0 9.0 10.0 11.0 12.0 13.0 14.0 15.0 16.0 17.0 18.0 19.0 20.0 21.0 22.0 23.0 24.0 25.0 26.0 27.0 28.0 29.0 30.0 31.0 32.0 33.0 34.0 35.0 36.0 37.0 38.0 39.0 40.0 41.0 42.0 43.0 44.0 45.0 46.0 47.0 48.0 49.0 50.0 51.0 52.0 53.0 54.0 55.0 56.0 57.0 58.0 59.0 60.0 61.0 62.0 63.0 64.0 65.0 66.0 67.0 68.0 69.0 70.0 71.0 72.0 73.0 74.0 75.0 76.0 77.0 78.0 79.0 80.0 81.0 82.0 83.0 84.0 85.0 86.0 87.0 88.0 89.0 90.0 91.0 92.0 93.0 94.0 95.0 96.0 97.0 98.0 99.0 100.0 101.0 102.0 103.0 104.0 105.0 106.0 107.0 108.0 109.0 110.0 111.0 112.0 113.0 114.0 115.0 116.0 117.0 118.0 119.0 120.0 121.0 122.0 123.0 124.0 125.0 126.0 127.0 128.0 129.0 130.0 131.0 132.0 133.0 134.0 135.0 136.0 137.0 138.0 139.0 140.0 141.0 142.0 143.0 144.0 145.0 146.0 147.0 148.0 149.0 150.0 151.0 152.0 153.0 154.0 155.0 156.0 157.0 158.0 159.0 160.0 161.0 162.0 163.0 164.0 165.0 166.0 167.0 168.0 169.0 170.0 171.0 172.0 173.0 174.0 175.0 176.0 177.0 178.0 179.0 180.0 181.0 182.0 183.0 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PROGRAMMES FOR MONDAY (October 25)

SIT BIRMINGHAM. 479 M.

3.45 The Station Wind Quintet

4.45 SUNDAY ROTUNDS. F.R.S.A., 'Topical Hour'; still Hints. Further Tips to Fruit Growers; MARJORIE PALMER (Soprano)

5.0 THE CHILDREN'S HOUR

5.5 HAROLD TURLEY'S ORCHESTRA relayed from Piccadilly Cafe

6.40 S.B. from London

8.0 POPULAR AND VARIED

THE STATION ORCHESTRA

Overture, 'John and Sean' *Arnold*

SYDNEY COLTHAM (Tenor)

Kashmiri Song} Four Indian Love Lyrical

Pil I Awake Woodfolk-Findon

La Serenata *Zaschi*

8.20 EXCERPT from 'THE GONDOLIERS.' S.B. from London

8.50 ORCHESTRA

Intermezzo, Moonlight *Leopold*

SYDNEY COLTHAM

Duna *M. C. H.*

Italo *Bruno*

A the Ma P. *Nigl*

Cantico *Spaeth*

The Grand staircase *Spaeth*

March from *Spaeth*

(**FRIENBACH** was a Jew, born in 1816 in

Frankfort, where his father was Cantor of the Synagogue. At the age of fifteen as a

boy he joined the Orchestra of the Opéra

Comique in Paris. Later he became a

member of the Théâtre Français, and as a

composer began to make a name with his

which he took care should always be made

of "entry" so that the public could pick them

up as soon as they heard them. By and by no

longer did he have to do this.

He composed a series of bright and tuneful Operettas which

brought him money and fame, so that in the end

he became the King of the famous Opera

House, this time not as a humble member

of the Orchestra, but as an honoured composer

of a brilliant troupe. In all he wrote about

operas, at an average rate of exactly three and

four-fifths per annum—too fast for first-rate

work, it was journalism rather than authorship.

To speak so fast is not surprising but only

three are ever heard to-day. One of these

Tales of Hoffman is, of course, much the most

popular.

AN Overture of Suppé will recall to many

older listeners the vanished joys of a

year. Younger folk may like also to hear a

few specimens of the kind of gay music that

glittered there in hers and grandfathers

Operettas and dances with music, were Suppé's

specialty. He turned out about a couple of

hundred such pieces in all. Nowadays we in this

country know little more than one play, but we

know that one well—the *Poet and Peasant*

Overture, which has been arranged for nearly

sixty different combinations of

The Overture we are to hear is that to another

of his Operas, *Bacchus*, which he brought out

in 1870, and which London heard a few years

ago.

9.20 S.B. from London

10.0 WEATHER FORMULA News; Local News

10.15 11.0 LIGHT ENTERTAINMENT

by HALTON KIRKBY ALICE VATE, F. G. S. & R. G. S. M.

6BM BOURNEMOUTH. 386 M.

3.45 Mr. M. S. S. C. (Cont'd.)

4.0 **I** am a Musician (Cont'd.) (from 10.00) Relayed from W. H. Smith and Sons' Restaurant, The Strand

March, 'The Peace-Maker' *Lester*
Waite, 'A Night of Love' *Spur*
Fox-trot, 'Croon a Little Lullaby' Schenckberg
Siegeln, 'Cavalleria Rusticana' Mascagni
Fox-trot, 'Sad' *Gordon*
Farr, 'Lieder ohne Worte' *Lead*
Selection, 'Merry England' German
Fox-trot, 'Just Drifting' Wilson
Fox-trot, 'Go, Fly Your Kite' Rudd

2.0 THE CHILDREN'S HOUR

6.0 Musical Interlude

6.40 11.0 S.B. from London (10.10 Local News)

SWA CARDIFF. 353 M.

12.30-1.30 Lunch-Time Music from the Carlton Restaurant



LEO GARCIA

Mr. SYDNEY COLTHAM.

Tenor, will be heard in the 8 o'clock programme from Birmingham this evening.

3.15 BROADCAST TO SCHOOLS: Rev. Gwendoline Davies, 'Visits to Famous Cities' (12. German)

3.40 SOME POPULAR MELODIES

THE STATION ORCHESTRA

Conducted by Warwick Braithwaite

March, 'Joddy' *Ganghofer*

Pet le Beau de Ballet, 'Vive la Danse' *Finek*

Intermezzo, 'Tender Heart' *Con Haga*

Selection, 'Lohengrin' *Wagner*

Tango, 'Coqueta' *José Sardina*

Song from an Imaginary Ballet Coleridge-Taylor

'Aubade' *Coleridge-Taylor*

Prélude à l'Amour *Rachmaninoff*, arr. Laney

2ZY MANCHESTER. 378 M.

3.25 BROADCAST TO SCHOOLS: Travel Pictures of the British Empire—Part II. ALICE VATE, F. G. S. & R. G. S. M.

3.45 HELENA LEILA (Entertainer)

4.0 Orchestral Music from the Piccadilly Pictures

5.0 AFTERNOON TEA: Miss MARION FOX

GRIMALDI, 'Picnic in Park' (Local News)

5.15 THE CHILDREN'S HOUR

6.0 T. & M. MAESTRO 'CELEBRITY' ORCHESTRA; Musical Director, GERALD W. BRIGGS. Relayed from the Hotel Majestic, St. Anne's-on-the-Sea

7.0 S.B. from London

8.0 GRAND ORCHESTRAL CONCERT

THE AUGUSTEEN BRITON ORCHESTRA, conducted by PEONY PITTS

Overture to 'The Barber of Bagdad' Cornelius
Intermezzo from 'Manon Lescaut' Puccini
Witches' Dance from 'Le Vole' Puccini

CORNELIUS'S *The Barber of Bagdad* has never been an enormous success as an opera, but its Overture is popular as a concert piece. It has been before the public now for nearly seventy years, but there's life in it still. Imagine what you like as you hear it: the ad ventures of the wonderfully accomplished Barber, with the sonorous appellation, Abu Hassan Ali ibn Bekr, an artist with the razor and equally fine with his tongue; the beautiful heroine, the daughter of the Caliph; the chest reputed to be full of rich treasure sent to this miracle of lavishness by her wealthy lover, but later reported to be a corpse. Imagine what you like—so long as you imagine something romantic and something in the spirit of *The Arabian Nights*.

8.20 EXCERPT from 'THE GONDOLIERS.' S.B. from London

8.50 THE ORCHESTRAL CONCERT (Contd.)

WILLIAM PRIMROSE (Solo Violin)
Concerto, No. 3, in B Major, for Violin and Orchestra

THIS work was first performed by the eminent Spanish Virtuoso, Sarasate, in 1881. It is in three movements

OB. EXTRA

Suite, 'The Golden Cockatoo'. Rimsky-Korsakov

THE GOLDEN COCKATOO is an Opera with a purely fantastical plot which belongs to no particular time or place. King Dodon, a lazy old monarch, fond of good living, is being worried by his two neighbours, who are attacking the kingdom on all sides. An Astrologer appears, and offers King Dodon a Golden Cockatoo which will warn him whenever danger threatens. The offer is accepted, and the prophetic bird perches on a tall spire and gives orders all over the city. Dodon, relieved and satisfied, goes to bed. At the first danger signal he sends his subjects to the war; at the second he decides that he'll have to go himself, after all. He does so, and instead of the enemy he finds a beautiful Queen, who fascinates him, and in the end marries him. Then the Astrologer—a person who knows the royal secret—strikes him dead, and the Golden Cockatoo strikes down Dodon with its beak. All is confusion, darkness falls, and then the Astrologer steps before the curtain and assures us that it is only a dream. Some see in this plot satirical allusions to Russian politics. However that may be, the music is delightful—by turns charming, piquantly exciting, gaudy, and voluptuous.

WILLIAM PRIMROSE

Poem for Violin and Orchestra ... E. d'Erlanger

BARON FRIDERICIO D'ERLANGER (born 1888), one of the Directors of the Covent Garden Opera, has himself written four Operas (including one upon Thomas Hardy's novel *Tess of the d'Urbervilles*), besides Violin and Piano Concertos, Chamber Music, and Songs. One of his best-known songs is 'Invitation to the Valkyrie'. Weber, arr. Weingartner

PROGRAMMES FOR MONDAY

(October 25)

HERE is a piece with a 'programme.' This is how Weber describes the story of the music. 'At a ball a man in a mask makes a lady and asks for the pleasure of a dance. A host she hesitates; he presses; she consent. Now they converse more easily. He begins the replies. Now for the dance! They take their places and wait for it to begin. Then follows the dances. At its close the gentleman expresses his thanks, the lady bows, and "the rest is silence."

(10.0 WEATHER FORECAST AND NEWS. Local News
10.15 11.0 SYNCOPATED SONGS AND HUMOUR

Conducted by PURSELL and STANBURY

Any Old Place Will Do	Stanbury
Some Other Bird Whistled a Tune	
Don't Let Nobody Steal You From Me	Stanbury
Honest Cousins	
Oh! You Women	Stanbury
Good-night, Everybody	

6KH HULL 335 M.
11.30 12.30 Gramophone Records
3.30 4.0 Light Music
4.0 AFTERNOON TOPICS Mrs R. W. Goss & Domestic Science Talks (4) Xmas Purchases
4.15 FIELD'S OCTOGEN QUARTET directed by Mr Field
5.15 THE CHILDREN'S HOUR
6.0 Light Music
6.30-11.0 SB from London (10.10 Local News)

2LS LEEDS-BRADFORD, 331 M. &
310 M.
4.0 String Band of H.M. GRENADIER GUARDS
By kind permission of Col. B. N. Pugh, M.A.

Brooke, C.M.G., D.S.O.), Director of Music, L.C.C. (11.0-11.30 M. Relayed from the L.C.C. MUSEUM IN TENTER HOSPITAL AND HOMES, 2, FENTON STREET, DUBLIN HALL, LONDON).

5.0 AFTERNOON TOPICS M. E. DODDSON & 'The Practical Book'
5.15 THE CHILDREN'S HOUR
6.0 Light Music
6.30 11.0 SB from London (10.10 Local News)

4.0 AFTERNOON TOPICS Miss MARGARET KEELEY: 'Poetry Reading Ballads Old and New'

4.15 TEA-TIME MUSIC THE ROYAL HOTEL TRIO, directed by S. PERCY COOPER &
5.15 THE CHILDREN'S HOUR
6.0 Light Music
6.30 SB from London (10.10 Local News)
10.10 WEATHER FORECAST. News Local News
10.15 THE STATION AT EASTBOURNE CONDUCTED BY WISTERSIDE GRANT with ERINA ROSELLI (Soprano)

6LV LIVERPOOL 331 M.

11.30 12.30 Gramophone Lecture Recital by Moses Banits
4.0 PATAROV and his Orchestra, from the Futurist Cinema
5.0 Afternoon Topics
5.15 THE CHILDREN'S HOUR
6.0 DANCES MUSIC BY THE PRE-CABARET DANCE TRIO, conducted by JULIAN VENDEY, relayed from the Edinburgh City Ballroom
6.30 11.0 'CELEBRITY' ORCHESTRA
7.0 Light Music
7.40 MR. ERNEST EDWARDS ('Bob') & Woody SUMMERS
8.0-11.0 SB from London (10.10 Local News)

SNG NOTTINGHAM. 326 M.

3.20 BROADCAST TO SCHOOLS AIR: L. L. COOK READ 'The Story of the Town'
3.45 THE MIKADO CAFE ORCHESTRA, conducted by THE ERIC BOTTESWELL
4.45 MUSIC AND AFTERNOON TOPICS, Mrs. W. A. COOK
5.15 THE CHILDREN'S HOUR
6.15 MARCI HODGKINSON Pianoforte
6.30-11.0 SB from London (10.10 Local News)

5PY PLYMOUTH. 338 M.

11.0-12.0 George East and his Quartet, relayed from Dr. Dunn's Restaurant
1.30 ORCHESTRA relayed from Penhams' Tea Room

III SHEFFIELD. 331 M.

11.30-12.30 Gramophone Records
3.25 Broadcast to Schools Mr J. M. Brown B.Sc., 'Nature's Preparation for the Winter' (3)
4.0 Afternoon Topics
4.15 TEA-TIME MUSIC Orchestra relayed from the Grand Hotel
5.15 THE CHILDREN'S HOUR
6.0 Musical Interlude
6.30 11.0 SB from London (10.10 Local News)

6ST STOKE. 301 M.

4.0 THE CASTLE THEATRE ORCHESTRA, conducted by 'Bender'
5.0 Afternoon Topics
5.15 THE CHILDREN'S HOUR
6.0 Light Music
6.30 11.0 SB from London (10.10 Local News)

SWANSEA. 482 M.

4.0 The Castle Cinema Orchestra and Organ Music, relayed from the Castle Cinema
5.0 Afternoon Topics
5.15 THE CHILDREN'S HOUR
6.0 A SILENT SONG BY ERIC BY I. V. JONES (Tenor)
The Land of Dreams
T. DUNNIS & CO. LTD. Q. 1912
The Street of Quiet Windows
Lorraine
I Know of Two Bright Eyes
I Love You, You're a Man
6.30-11.0 SB from London (10.10 Local News)

(Condensed Northern Programmes for Monday, October 25, will be found on page 234.)



THE GONDOLIERS'

Four of the popular Savoyards who will be seen in the broadcast of 'The Gondoliers' to-night. Left to right: Mr. Henry Lytton as the Duke of Plaza-Toro, and Miss Bertha Lewis as his Duchess, Miss Elsa Griffin as Ginevra, and Mr. Leo Sheffield as the Grand Inquisitor.

PROGRAMMES FOR TUESDAY (October 26)

Until that of Schubert, it is bright and confident. With its rippling accompaniment and by turns, it seldom fails to win an encore. Like most Serenades, which are essentially men's songs, it is more often sung by women than by men.

That other man's House is, by contrast, a song of static contemplation, sung by a lover to the dark tresses of his lady.

The latter is a song of longing, on the old, old theme, "Out with it—we love each other, etc." The triplet form in the accompaniment adds a spur to the lover's persuasion.

Silvia and doch tut!—Beautiful, but cold, are the stars of heaven. I would rather have a glance from your eyes.' This is a song of simple design and unrecalled melody.

In *All mein Gedanken* the lover is far from his lady; but that cannot prevent his thoughts from flying over rivers and mountains to her windows and knocking ('knopfen')—you can hear the piano doing it) to be admitted with good news of her swain a fair distance.

I'm in Love With You is a more solemn Valentine, typically German in its melody, and in style.

10.0 THE STATION NEWSMAN. Weather Forecast. (See also 10.00, 11.00, 12.00, 14.00, 15.00, 16.00, 17.00, 18.00, 19.00, 20.00, 21.00, 22.00, 23.00, 24.00, 25.00, 26.00, 27.00, 28.00, 29.00, 30.00, 31.00, 32.00, 33.00, 34.00, 35.00, 36.00, 37.00, 38.00, 39.00, 40.00, 41.00, 42.00, 43.00, 44.00, 45.00, 46.00, 47.00, 48.00, 49.00, 50.00, 51.00, 52.00, 53.00, 54.00, 55.00, 56.00, 57.00, 58.00, 59.00, 60.00, 61.00, 62.00, 63.00, 64.00, 65.00, 66.00, 67.00, 68.00, 69.00, 70.00, 71.00, 72.00, 73.00, 74.00, 75.00, 76.00, 77.00, 78.00, 79.00, 80.00, 81.00, 82.00, 83.00, 84.00, 85.00, 86.00, 87.00, 88.00, 89.00, 90.00, 91.00, 92.00, 93.00, 94.00, 95.00, 96.00, 97.00, 98.00, 99.00, 100.00, 101.00, 102.00, 103.00, 104.00, 105.00, 106.00, 107.00, 108.00, 109.00, 110.00, 111.00, 112.00, 113.00, 114.00, 115.00, 116.00, 117.00, 118.00, 119.00, 120.00, 121.00, 122.00, 123.00, 124.00, 125.00, 126.00, 127.00, 128.00, 129.00, 130.00, 131.00, 132.00, 133.00, 134.00, 135.00, 136.00, 137.00, 138.00, 139.00, 140.00, 141.00, 142.00, 143.00, 144.00, 145.00, 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896.00, 897.00, 898.00, 899.00, 900.00, 901.00, 902.00, 903.00, 904.00, 905.00, 906.00, 907.00, 908.00, 909.00, 910.00, 911.00, 912.00, 913.00, 914.00, 915.00, 916.00, 917.00, 918.00, 919.00, 920.00, 921.00, 922.00, 923.00, 924.00, 925.00, 926.00, 927.00, 928.00, 929.00, 930.00, 931.00, 932.00, 933.00, 934.00, 935.00, 936.00, 937.00, 938.00, 939.00, 940.00, 941.00, 942.00, 943.00, 944.00, 945.00, 946.00, 947.00, 948.00, 949.00, 950.00, 951.00, 952.00, 953.00, 954.00, 955.00, 956.00, 957.00, 958.00, 959.00, 960.00, 961.00, 962.00, 963.00, 964.00, 965.00, 966.00, 967.00, 968.00, 969.00, 970.00, 971.00, 972.00, 973.00, 974.00, 975.00, 976.00, 977.00, 978.00, 979.00, 980.00, 981.00, 982.00, 983.00, 984.00, 985.00, 986.00, 987.00, 988.00, 989.00, 990.00, 991.00, 992.00, 993.00, 994.00, 995.00, 996.00, 997.00, 998.00, 999.00, 1000.00, 1001.00, 1002.00, 1003.00, 1004.00, 1005.00, 1006.00, 1007.00, 1008.00, 1009.00, 1010.00, 1011.00, 1012.00, 1013.00, 1014.00, 1015.00, 1016.00, 1017.00, 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1129.00, 1130.00, 1131.00, 1132.00, 1133.00, 1134.00, 1135.00, 1136.00, 1137.00, 1138.00, 1139.00, 1140.00, 1141.00, 1142.00, 1143.00, 1144.00, 1145.00, 1146.00, 1147.00, 1148.00, 1149.00, 1150.00, 1151.00, 1152.00, 1153.00, 1154.00, 1155.00, 1156.00, 1157.00, 1158.00, 1159.00, 1160.00, 1161.00, 1162.00, 1163.00, 1164.00, 1165.00, 1166.00, 1167.00, 1168.00, 1169.00, 1170.00, 1171.00, 1172.00, 1173.00, 1174.00, 1175.00, 1176.00, 1177.00, 1178.00, 1179.00, 1180.00, 1181.00, 1182.00, 1183.00, 1184.00, 1185.00, 1186.00, 1187.00, 1188.00, 1189

PROGRAMMES FOR TUESDAY

(October 26)

SPY PLYMOUTH. 338 M.

11.0-12.0 George East and his Quartet relayed from Popham's Restaurant
 2.30 Orchestra relayed from Popham's Restaurant
 4.0 Afternoon Topics
 4.15 Tea-Time Music. THE ROYAL HOTEL TRIO Directed by ALBERT FULLERDOCK
 5.15 THE CHILDREN'S HOUR
 6.0 Musical Interludo
 6.15 Light Music
 6.30 S.B. from London
 7.40 A.S.C. Master, Silcock's Howlers
 8.0-12.0 S.B. from London. (10.10 Local News)

CFL SHEFFIELD. 306 M.

2.30 BAND OF H.M. ROYAL MARINES (By kind permission of the Commanding Officer, Col. Gough, R.H. Morgan, C.B.E., A.D.C., R.M., Directed by Capt. E. Huby, M.B.E., M.A. Lond. Relayed from the Sheffield Docks at 1 P.M.) "A Musical Education" exhibition held at the Royal Artillery Drill Hall
 Marchie Blanche French Overture, "The Fairy Lake" Aubrey Two Pieces: "Beautiful Rosemary" and "Joy" Scores from the Opera "Carmen" *b. a.*
 3.25 BROADCAST TO SCHOOLS: Q. H. LANEY: His Music Box. Introductory Talk to the School Concert on Nov. 3
 3.45 BAND (Cont'd) Dance, "Pearl of Musique" Selection, "The Blue Kitten" *b. m.* *s. m.* *p. m.* *Stradella* *Barbadoes*
 5.0 Afternoon Topic
 5.15 THE CHILDREN'S HOUR
 6.0 Musical Interludo
 6.30 BAND OF H.M. ROYAL MARINES (Continued)
 7.0 S.B. from London
 7.40 The Key to Success, D.O., Messages from the Author *b. a.*
 8.0-12.0 S.B. from London. (10.10 Local News)

EST STOKE. 301 M.

12.0-1.0 Moses Babitz Gramophone Lecture Recital
 4.0 THE CAPITOL THEATRE ORCHESTRA. Directed by Ronville
 5.0 ETHEL WATSON (Contralto)
 5.15 THE CHILDREN'S HOUR "William Makes a Night Of It," from "June Williams," by Richard Crompton. *In Play Form* by B. Page
 6.0 Owen Blair (Baritone)
 Tommy Lad *b. a.* *b. m.* *b. p. m.* *b. s. m.* *b. d. m.* *b. r. m.* *b. t. m.* *b. f. m.* *b. g. m.* *b. h. m.* *b. i. m.* *b. j. m.* *b. k. m.* *b. l. m.* *b. m. m.* *b. n. m.* *b. o. m.* *b. p. m.* *b. r. m.* *b. s. m.* *b. t. m.* *b. u. m.* *b. v. m.* *b. w. m.* *b. x. m.* *b. y. m.* *b. z. m.* *b. a. m.* *b. b. m.* *b. c. m.* *b. d. m.* *b. e. m.* *b. f. m.* *b. g. m.* *b. h. m.* *b. i. m.* *b. j. m.* *b. k. m.* *b. l. m.* *b. m. m.* *b. n. m.* *b. o. m.* *b. p. m.* *b. r. m.* *b. s. m.* *b. t. m.* *b. u. m.* *b. v. m.* *b. w. m.* *b. x. m.* *b. y. m.* *b. z. m.* *b. a. m.* *b. b. m.* *b. c. m.* *b. d. m.* *b. e. m.* *b. f. m.* *b. g. m.* *b. h. m.* *b. i. m.* *b. j. m.* *b. k. m.* *b. l. m.* *b. m. m.* *b. n. m.* *b. o. m.* *b. p. m.* *b. r. m.* *b. s. m.* *b. t. m.* *b. u. m.* *b. v. m.* *b. w. m.* *b. x. m.* *b. y. m.* *b. z. m.* *b. a. m.* *b. b. m.* *b. c. m.* *b. d. m.* *b. e. m.* *b. f. m.* *b. g. m.* *b. h. m.* *b. i. m.* *b. j. m.* *b. k. m.* *b. l. m.* *b. m. m.* *b. 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PROGRAMMES FOR WEDNESDAY (October 27)

the Fund a good start by attending the first concert in which three blind artists are performing. Contributions may also be sent to the Manchester Station's Wireless for the Blind Fund, c/o the City Treasurer, the Town Hall, Manchester. The prices of admission to the concert are £1, 10s., 5s., 1d., 2s., 4d., and 1s., 2d., and tickets may be obtained from Messrs. Fawcett's Ltd., from the City Treasurer, the Town Hall, Manchester, or from the Manchester Station, Orme Building, The Paragonage, Manchester.

MARGARET MAZEN (Contralto)

10.30 A.M. *Music*

RONALD GOURLEY (Entertainer)

THE STATION AT CLEMENTS ORGANISATION
Conducted by T. H. MORGAN

Cards

Overture to 'The Flying Dutchman' . . . Wagner

THE Flying Dutchman is one of Wagner's early operas, and has traits of the older opera style, especially that of Weber.

The story is a short piece. It is often described as the finest example of Wagner's early work, and it is after this that Wagner went from Paris to London the year before his death. We often find in his later operas memories and reflections of his own old stories in it.

10.45 A.M. *Music*

Den Wrack

Hamilton Harty

Handel

Sonata in E

Spots Up Above

Airs à la S.

10.55 A.M.

Kings Suite

Fauré

Handel

Handel

Handel

11.45 Speeches by the Right Hon. the Lord Mayor of Manchester, Councillor Miles E. Murrill, Councillor J. J. Kendall (Chairman of Blind Persons Act Special Committee) and of the Manchester Station's Wireless for the Blind Fund. Mr. E. LIVINGSTON, Station Director.

11.50 A.M.

Music and Humour

12.05 P.M.

The Role of the Nations, from 'The Varieties'

Bugler

1.30-11.0 *S.B. from London* (10.10 Local News)

6KH **HULL** **\$35 M.**

3.30-4.0 Light Music

4.0 Afternoon Topics

4.15 *For a Day* (A Guest) . . . directed by J. H. ROGERS

5.15 The Children's Hour

6.0 Light Music

6.30 *S.B. from London*

6.54 Royal Horticultural Society's Bulletin

7.0 *S.B. from London*

8.0 MEDLEY

The New Day Male Voice Quartet
Haste Ye Soft Gales G. W. Martin
Wide o'er the Brim Clarke Whinfrey
I Fear Thy Kisses, Gentle Maiden Breker

8.10 JOHN ATKINSON (Violin) Purcell

Give Me a Fairer Purcell
Slavonic Dance in G Major Durak-Kreisler

8.20 JAMES CRUNNINGHAM (Baritone) Stanford

Songs of the Sea Stanford
Lark's Drum; Devon, O Devon, in Wind and Rain; The Old Superb

8.30 STANFORD excelled as a writer of sea-songs. Of these probably the best known are those entitled 'Songs of the Sea'—settings of verses by Sir Henry Newbolt. In *Drake's Drums* there is a note of the seaman's superstition—the kind that is uncommonly

useful when, as here, it takes the form of the belief that, should things go badly, Drake, though 'in his hammock and a thousand miles away, Slung about the roundabout in Nombre Jesus Bay,' will come to the rescue.

If the gods didn't hear, 'I'll put the port of heaven,

And drown them up the Channel as we drummed them long

In *Devon, O Devon* we have not only the celebration of the pride and glory of the men of Devon in Drake's day, but a note of more recent history—a reference, in the last verse, to the bat in of Waggons Hill (South Africa, 1900), the poignancy Drake turning again from his long rest to bring victory to his men of Devon. *The Old Superb* was one of Drake's fleet—"old and foul and slow," whose "ships were built of" for stirring greg." But

The Duke of York to Martinique, and Nelson's at the Nile, where he had to old ships had to

8.30 BILLY BARNS (Entertainer at the Piano)
Carry On } James
My Family }
Pass the Time Away Auton

8.40 G. V. COX

Autie Laura } Orr E.
The Latin, the Len }
Drink To Me Only With Thine Eyes } Bristow

8.50 JOHN ATKINSON

From the Cane Brake } Gavels

Vietnamese Melody } Rosalie

Macbeth } Rose

9.00 JOHN ATKINSON

Old Folks }

The Owl Plain Shawl } H. H. Johnson

So Diverse } Frank Bridge

9.10 BILLY BARNS

Put Me in Your Mind } Barnes

Wandering } Anne

I Married a Wife } Barnes

9.20 QUARTET

My Love is Like a Red, Red Rose } Orr Gosselle

Song of the Volga Boatmen } Bantock

The Lincolnshire Posset } Bantock

9.30-11.0 *S.B. from London* (10.10 Local News)

321 M. &
310 M.

11.30-12.30 Field's Cafe Orchestra relayed from Field's Cafe, Commercial Street, Leeds

4.0 The Seals Symphony Orchestra relayed from the Seals Theatre, Leeds

5.0 AFTERNOON TOPICS: Miss Doris Nichols, Dame from Opera (2) Songs from 'Madame Butterfly' (Poems)

5.15 The Children's Hour

6.0 SWING BAND OF H.M. GUARDS (Relay) (by kind permission of Col. B. N. Ferguson-Brown, C.M.G., D.S.O.) Director of Music: Lieut. G. Miller, L.R.A.M. Relayed from the Leeds Mercury Better Housing and Housekeeping Exhibition, Penton Street Drill Hall, Leeds

7.0 *S.B. from London*

8.0 'THE CHEROKEE' (Act II)

A Ballad Opera. Libretto by James Cobb Music by Stephen Storace. (Lost Original 1802) Relayed from the Little Theatre, Leeds

Cast

Colonel Blunder G. H. MARSHALL

Old Average (A Settler) H. ALLEN

Flora (his Daughter) DORIS WOOD

Jack Average (his Nephew) BASIL CRAWFORD

Jeremy (servant to Jack Average) J. CLIFFORD

Fanny (Maid to Elmer) IDA NICHOLSON

Harriet (Captured and renamed Zophpha by the Indians) I. A. L. REED

Wendy (her Maid) VERA H. DEAN

Henry (Harriet's Son) FLORENCE WADDELL

Sgt. Bluster NOAH COHEN

Rambles (A Soldier) LILLES

A. COOPER A. RICHARDSON

Zamorin (Cherokee Chief) ALICE DYSON

Ontayo (Cherokee Chief) ERNEST DALTON

Chiefs ANDREW T. LEWIS

Malooka (a Cherokee Chief, hostile to the Long-Island Indians) ART (A War Song)

LEEDS COLLEGE OF MUSIC ORCHESTRA

In Act I. Colonel Blandford and the Cherokee Chiefs conclude a treaty and bury the hatchet. Malooka, in his hatred for Blandford, sets his Indians at and plots the destruction of Blandford and all the English settlers.

The scene of Act II. is laid partly outside Zelphie's cottage, and partly in and around old Average's house.

STEPHEN STORACE, a short-lived composer of English Opera (he died at thirty-three), was the son of a clever Italian player of the Double Bass, who settled in England in the second half of the eighteenth century. *The Cherokee*, first heard at Christmastime, 1794, and revived in 1892, has probably not been produced since then. Listeners have here an excellent opportunity of getting an idea of typical English Opera at the end of the eighteenth century.

9.15 WALTER WHITNEY (Baritone)

The Two Grenadiers Schumann
A Wanderer's Prayer Brahms
Vagabond Vaughan Williams

9.30-11.0 *S.B. from London* (10.10 Local News)

6LV **LIVERPOOL** **331 M.**

3.0 Crane's Matinee Concert relayed from Crane Hall

THE LIVERPOOL CHAMBER MUSIC PLAYERS

Li'l Ole Tom } Schubert

S. I. and V. } Schubert

Four in M. } Brahms

Trio in B Flat, Op. 97 } Brahms

Allegro Molto } Schubert Andante, Allegro

Moderato } Brahms

Entre Nous } Brahms

Gavotte } Brahms

Bei uns } Brahms

La Vie Est à Nous } Brahms

Etude in C Minor } Chopin

4.0 AUTUMN TUTTI: Mrs. G. BRIDGEY, 'Shopping in Cairo'

4.15 DANCE MUSIC BY THE PICCADILLY DANCE ORCHESTRA: Directed by JEAN VELEY. Relayed from the Edinburgh Caff Ballroom

5.15 THE CHILDREN'S HOUR

6.0 DANCE MUSIC BY THE PICCADILLY DANCE ORCHESTRA (10.10)

6.50 ROYAL HORSE ARTILLERY SOCIETY'S BULLETIN R.P. from Manchester

7.0 *S.B. from London*

8.0 A POPULAR PROGRAMME

ALBERT E. & TEE (Tenor)

THE BAND OF THE LIVERPOOL CITY POLO & (By kind permission of the Watch Committee and the City Constable, Mr. Lt.-Col. D. J. EVERETT, O.B.E.) Conducted by Chief Inspector CHARLES H. BURTON

Overture, 'The Naiads'..... Stern ale Beppen

THIS Concert Overture was written in 1836 when its composer, aged twenty, was still a student at the Royal Academy of Music to which it bears a dedication. In the same year on the invitation of Mendelssohn (then conductor of the famous Gewandhaus concerts), who had met him in England, Bennett went to Leipzig where the work had its first performance. Mendelssohn, who was also at Leipzig, agreed with Mendelssohn in promising the young future for Bennett. Unfortunately Bennett only developed to a certain point, and then, immersed in teaching, ceased to compose. Nevertheless, he left some beautiful things that are too much neglected

SCENE

PROGRAMMES FOR WEDNESDAY (October 27)

8.0 THE CLASSICS v. JAZZ

DAVID MILNER (Piano)
THE MUSICALS EXCELSIOR NEW YORK
QUARTET
HORACE HAMPTON'S CARMELITE BIGBAND
SERENADE
Saxo, "Tarkiana"
Vocalist: Muriel
Chopin-Davis

8.12 QUARTET

Break On Thy Gun (Country Dance)
Rogers

Drown in a Blow (A. A. Milne) Festa (d. 1944)
Bodies of Love (W. Gottschall) Contralto

8.22 SIXTET

The Love Song (F. Schubert) Taylor
(Originally written by Coleridge-Taylor for his
Amesbury Ballad)
Somerset Wildflowers (V. L. Godwin)

8.34 DAVID MILNER

A Joy Ride Marley
En Avant (G. Gershwin)

8.44 QUARTET

In the Pines (J. S. Bach) T. D. Jones (Piano),
M. H. Williams (Vocal), G. E. Evans (Violin),
G. L. C. (Cello)

8.51 SIXTET

Santa Lucia (Luis de Leon) Soprano
Sob (L. van Beethoven) Contralto

9.0 DAVID MILNER

Sound of the Drums (A. J. Arden) Marley
V. (A. J. Arden) Marley

Louis Suzann

9.12 QUARTET

Farewell (A. J. Arden) T. D. Jones (Piano),
M. H. Williams (Vocal), G. E. Evans (Violin),
G. L. C. (Cello)

9.15 SIXTET

Fox Trot, Chinese Moon (A. J. Arden) Marley
Fox-trot, "Love Round" Rupp
Waltz, "By the Waters of the Negev" (A. J. Arden)

Saxo, "Ava" (A. J. Arden)

Bohemian (A. J. Arden) P. Luria

9.30-11.0 S.B. from London (10.10 Local News)

EST

STOKE.

201 M.

8.0 THE CAPITOL THEATRE ORCHESTRA, directed by Boudellek

8.15 THE CHILDREN'S HOUR

8.30 S.B. from London

8.6 A SONG CYCLE, SOME SOLOS AND A LITTLE HUMOUR

MARION DEAN (Contralto) and JAMES HOWELL (Bass-Baritone)

Break, Diviner Ligh (A. G. Stoc

DEBORAH MARSH (Pianoforte)

Fantasia, "A Midsummer Night's Dream" (D. Deach)

FRANK THOMPSON in a Little Humour

MARION HOLMES (Soprano), MARION DEAN, JAMES LEAK (Tenor), and JAMES HOWELL

A Song Cycle (M. Dean, D. Thompson)

Quartet: Up in the Cherry Tree

James Howell: A Moral (Good and Bad Children)

MARION HOLMES: For Good Luck

MARION DEAN: Good Night and Good Morning

JOHN LEAK: Every Night My Prayers I Say

Fest and Ensemble: In Dreamland

MARION HOLMES: The Cuckoo

JAMES HOWELL: Marching Song

MARION DEAN: My Shadow

JOHN LEAK: The Captain (My Ship and I)

Quartet: A Child's Prayer

FRANK THOMPSON in a Little More Humour

DEBORAH MARSH

James Leach (Pianoforte)

Etude in G Flat,

9.30-11.0 I f. from London (10.10 Local News)

SSX SWANSEA. 482 M.

8.30 The Castle Cinema Orchestra and Organ
Music relayed from the Castle Cinema

4.15 Gramophone Record

5.0 Afternoon Tea: Mr. Orwell (Poetry)
"The Romance of Early Days"

5.15 The Children's Hour

6.0 31—Theatre

6.15 Mrs. Lillian Morgan, "Once Upon a Time"

6.30 S.B. from London

8.0 MELODY AND HUMOUR

THE STATION TWO: T. D. JONES (Piano),

M. H. Williams (Vocal), G. E. Evans (Violin),
G. L. C. (Cello)

Trio, No. 3, Op. 1, No. 3 (Beethoven)

Andrea Ooh Brus, Andante Cantabile and

Variation

WILLIAM BYRD (Tenor)

I Be Glad! You Remember

The Little Girl from Hailey Way

My Girl and I

EERA MÄKILÄ (Mezzo-Soprano)

X. by Siegfried from "The Huguenot" Meyerbeer

Secrets (Harold Wilson)

The Early Morning (Graham Peacock)

Trio, No. 3, Op. 1, No. 3 (Continued)

2.0 31—Theatre

6.45 31—Theatre

8.0 Trio

Valve des Alouettes (Ballet, "Les Nuits d'Arlequin") (G. L. C.) (Violin), (P. Luria) (Piano)

Love and Sleep (An Old Japanese Poem) (Violin), (P. Luria) (Piano)

Love & PM (Violin, Piano)

Trio

W. A. Mozart

Marie et Véronique (Violin, Piano)

La Dame de la Forêt (Violin, Piano)

Down in the Cellar (Violin, Piano)

Trio

Scherzo from Trio, Op. 99 (Violin, Piano)

Marche Militaire (Violin, Piano)

9.30-11.0 S.B. from London (10.10 Local News)

THEATRE 5.0

Breakfast in Schools Mr. Eric Barker (Piano)

Music for the Stage (Violin, Piano)

Music for the Stage

PROGRAMMES FOR THURSDAY (October 28)

2 LO LONDON. 365 M.

10.24 TIME SIGNAL, GREENWICH. The Week's Concert of New Gramophone Records

12.30 MR. E. FIELDER HODGSON, 'Geographical' (see listing p. 24)

3.0 EVERGREEN relayed from Westminster Abbey

4.0 TIME SIGNAL, Greenwich. Topical Talk

4.15 THE STEREO TEA TIME MUSIC

5.15 THE CHILDREN'S HOUR. Songs (with choruses) by L.G.M. (e.g., 'The Little Old Woman Who Lived in a Shoe'; 'Zoo Clothes') by L.G.M. of the *Davy Mail*

6.0 DANCE MUSIC—THE LONDON RADIO DANCE LAND, directed by SIDNEY TERRY

6.35 Market Prices for Farmers

6.40 Ministry of Agriculture Fortnightly Bulletin

7.0 TIME SIGNAL, BIG BEE, WEATHER FORECAST, POST GENERAL NEWS BULLETIN

7.10 PROF. J. ARTHUR THOMSON, 'The Mind of Reptiles, Amphibians and Fishes.' *S.B.* from *Scotland*

7.20 Musical Interlude

7.40 PROF. D. FRASER HARRIE: British Inventions and Discoveries

8.0 THE J. H. SOUTER CELESTE OCTET
Five Minutes' Musical Tour Through Russia, India, Italy, Finland, and Ireland ... arr. *Sir George Dyson* ... *Lied*, arr. *Sir George Dyson* ... *Rhapsody*

Knots ...
Leprechaun ... } Robert Franz
Troll ... Nauti ... }
Sally Bruckner
OCTET

From *Intermezzo* of Grieg ... arr. Geoffrey Bush
Polar ... Flat ... Bush

8.26 DOMONSTR FESTLING reading Narrative Poetry

8.35 app. OCTET
Barcarolle (The Tales of Hoffmann) ... Offenbach
Prelude in C Sharp Minor ... Rachmaninov

Handel ...
Winterlied ... Humperdinck
Snowdrifts ... Schumann
Dawn of May ... Walford Davies

OCTET
Perfume of the Past ... M. ...
Sight

9.0 Programme of Music by the Bands of H.M. GRENADIER GUARDS, IRISH GUARDS, and ROYAL ARTILLERY. Relayed from the Motor Show Hall, Royal Albert Hall

9.30 SIR OWEN SEAMAN (Editor of *Punch*): 'On Humour'

THE Editor of *Punch* probably sees more of humour, genuine and alleged, than any other single person in the British Isles. Sir Owen Seaman has occupied that exalted position for twenty years, and the number of jokes that he has considered in that time must run into astronomical figures. In addition to his writings in *Punch* over the initials 'O.S.' he has published several books of light verse which show that the task of judging other people's humour has not dulled his wit.

10.45 STRAUSS'S SONGS
Song by VIVIENNE CHATTERTON
Morgen (To-morrow), Op. 27

Tea-time ... Diverting Dreams Through the Tea-pot ...

St. Cecilia's Day ... Op. 20

The Love Song (Hymn of Love), Op. 2

THE first two songs in the above list are the

most beautiful that Strauss has written. In *Morgen* (a lover's song of content with the morrow) the melody is entirely in the Piano. It starts as a Piano solo. Just as it is about to end, the voice enters quietly. The vocal phrases continue, weaving themselves about the melody as the Piano plays it for the second time. A few chords then support a dreamy recital. The melody begins a third time, but soon fades into silence.

No song more aptly fits its title than *Through the Dämmerung*. It is dreamy twilight music, quietly rapturous. The harmony is almost silent, and the gently waving piano part may be likened to the swaying of

the most piquant and original evening apparel of recent years. She was, quite naturally, a student at the University of Music, and after winning a scholarship at the Royal College of Music she formed a partnership with Miss Norah Blaney, and together they appeared in 'Luck, Ruin, Yes, and The Punch Boat,' as well as on the halls. Her present partner, Mr. B. V. Taylor, was formerly pianist to the Savoy Haydn Band.

10.30 12.0 DANCE MUSIC. THE SAVOY ORCHESTRA and THE SYLVANS from the Savoy Hotel

SXX DAVENTRY. 1,600 M.

10.30 a.m. TIME SIGNAL, WEATHER FORECAST

11.0-1.0 THE RAILWAY CHORUS AND MARCHING BANDS OF THE BRITISH ARMY AT THE LIVERPOOL VICTORY

10.20 } **8 B from London**
2.30 a.m. }

8.0 **8 B. from Birmingham**

THE BIRMINGHAM STATION ORCHESTRA Conducted by JOSEPH LEWIS Overture, 'In Autumn' ...

ROY HENDERSON (Baritone) *Autumn Secrets* ...

Sandford Minstrels ...

The Crown of the Year ...

OBERTS

Harvest Home (Suite, 'The Months')... *Crown in Autumn* (Woodland Sketches) ... MacDowell

THE Autumn depicted by MacDowell has neither the sense of sadness nor the richness of the 'seasons of mists and mellow fruitfulness' that we in this country know. The impression is rather that of the crisp, tingling freshness of the American 'fall,' that stimulates and invigorates.

BERNSTEIN CHOIR AND ORCHESTRA

Two Hunting Choruses

Frogs 'Hosannah' ... Schubert

Frogs 'Der Freischütz' ... Weber

OBERTS

Autumn (Suite, 'The Seasons') ... German

VERY soon after he left the Royal Academy of Music (in 1887) Edward German began to make his mark, first with work for the theatre (the Richard III music, written within two years of that event, was a great success). Then came a Symphony, and after that some more Shakespeare music (for Henry VIII, of which everybody knows the famous Three Dances). Very soon he was busy almost every year with commissions either for incidental music to plays, or for works to be produced at Musical Festivals. His Symphonic Suite *The Seasons*, of which we are to hear the number appropriate to the time of the year (*A Harvest Dance*), was written, at the request of the authorities, for the Norwich Festival of 1890.

ROY HENDERSON and CHOIR

Three Hunting Songs (with Chorus)

Drink, Puppy, Drink (Worwickshire Hunt) ...

A Hunting We Will Go ... Barrett

John Peel ... Traditional

OBERTS

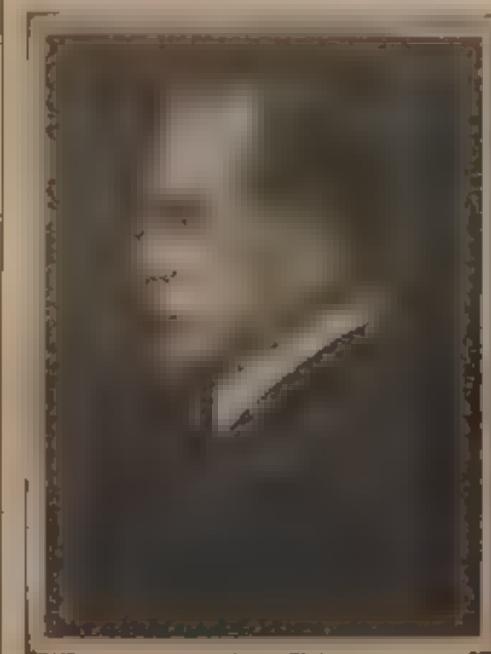
Hunting Song ... Memphis

Idyll, 'Autumn Evening' ... Savoy

9.30 **8 B from London**

10.10 Shipping Forecast

10.15-12.0 **8 B. from London**



THE EDITOR OF 'PUNCH'

SIR OWEN SEAMAN, who is the third of the talkers in the Modern Homomists series, [London 9.30]

long grasses in the faintly stirring air of autumn. Everything in the song, viewed as a piece of music, is nicely calculated. The words say 'In the glamour of eve I go peacefully toumberland.'

The troubled harmony of *Nachtgang* is in contrast to the peace of the foregoing song. That was natural and ordered, this is unnatural, and disordered. The two to the composer's purpose is given by the last line: 'I kissed thy lips good-night in the moonlight, but so strong German poet again.

In *Schläpfer Herzen* we turn with relief to the spring sunshine and the love of boy and maid on the mountain side. 'Klang, klang' beats his heart, both in the voice and on the Piano.

Lebensfreude is a psalm of praise to the day when first they gazed into each other's eyes. It contains some very involved harmony and some fine castaneum melody. Singers of good vocal and expressive resources find scope in such a song as this.

10.0 TIME SIGNAL, GREENWICH; WEATHER FORECAST. **MELODY**; LOCAL NEWS BULLETIN; LOCAL AMBASSADEURS

10.15 **VARIETY**
GWEN FARRAR and BETTY MAVER

Mrs GWEN FARRAR is known to all

PROGRAMMES FOR THURSDAY (October 28)

SIT BIRMINGHAM.

2.45 The Station Pianoforte Quartet Leader Frank Carter

4.45 Amy Mearns Women and Finance Followed by a Short Debate by Members of the Federation Society of the National Council of Women. **LEONARD JAYNE** (Soprano).

5.15 THE CHILDREN'S HOUR

6.0 HAROLD TURLEY's Orchestral relayed from Prince's Hall

6.35 S.B. from London

7.10 Prof. J. Arthur Thomson, "The Mind of Reptiles" (See also show at 5.15 p.m. Aberdeen)

7.25 Musical Interlude. **S.B. from London**

7.40 Mr W. A. Strauss: Some Famous Novels (3) The Cosmic Novel—War and Peace

8.0 **WINTER AND SPRING**

"Harvest Moon and Hunter's Moon"

RELATED TO DAVENTRY

THE STATION ORCHESTRA and CHORUS CONDUCTED BY JOSEPH LEWIS

ROY HENDERSON (Baritone)

OVERTURE

Overture, In Autumn Gregor

ROY HENDERSON

Autumn Secret Nocturne

The Crown of the Year Easthope Martin

Harvest Home, from Suite "The Moon Is" In Autumn, from Suite "Woodland Sketches" March

For Note see Daventry Programme

CHORUS AND ORCHESTRA

Two Hunting Choruses

From "Requiem" Schubert

from "Die Freunde des Westens" Weber

Autumn, from Suite "The Seasons" German

(For Note see Daventry Programme)

ROY HENDERSON AND CHORUS

Three Hunting Songs (with Chorus)

Drink, Puppy, Drink (Warwickshire Hunt)

A Hunting We Will Go Baerius

John Peel Terdeutsche

Ocarin, the

Hunting Song Mendelssohn

Willy, "Autumn Evening" Brünn

8.30-12.0 S.B. from London. (10.10 Local News)

GBM BOURNEMOUTH. 386 M.

11.30-12.0 ARTHUR MARSTON (Organ Recital, Relayed from the Royal Arcade, Boscombe)

3.20 Broadcast to Schools. G. H. B. O'Connell. Everyday Life in Wessex in Ancient Times—(6) Saxon England

3.45 Afternoon Topics

4.0 AN AFTERNOON PROGRAMME

THE WHOLE-HEARTED

Spanish March A Bank of Roses

Selection from La Gioconda Schubert

Pizzicato, from S. L. B. Dances

4.20 GLADYS JAMES (Contralto, Unashamed of the Roses) Coleridge-Taylor

Big Lady Moon

4.25 ORCHESTRA

A. C. Green's Suite Armed Forces

4.40 ... T. M. N.

O Peaceful England German

Now Sleeps the Crimson Petal Roger Quilter

4.45 ORCHESTRA

TWO EXCERPTS FROM ORPHEUS+ Gluck

THE plot of Gluck's Opera, *Orpheus and Eurydice* is, briefly, this—Eurydice, the wife of Orpheus, is dead. The sorrowing husband

is so wed to sorrow that Hades and Ursa Major bid him make note, in doing so, look on her face. He finds her and bids her follow him. She, not understanding his words, looks back, but he no longer loves her, and weeps so that he forgets his vow, and leaves his love in one place. She falls dead. In the first portion of the piece to be played we have the touching air which the broken-hearted husband pours out his woes over. In the end, the God of Love, towed by his goddess, figure restores him to Eurydice.

4.55 GLADYS JAMES

Harlequinade Old English

5.0 ORCHESTRA

Simple Avon

La Revanche

Two Old Friends

Sierry

Wuthering Heights

5.15 THE CHILDREN'S HOUR

6.0 MUSICAL INTERLUDE

6.15 FOR PARTIES: J. A. ROBERTSON MANAGEMENT AND CARE OF PASTURES

6.35 S.B. from London

7.10 PROF. J. ARTHUR THOMSON: THE MIND OF REPTILES: AMPHIBIANS AND FISHES S.B. from Aberdeen

7.25 MUSICAL INTERLUDE. S.B. from London

7.40 MR. GEORGE DAWSON, F.R.H.S., GARDEN & TALK

8.0-12.0 S.B. from London. (10.10 Local News)

SWA CARDIFF. 353 M.

12.30-1.30 LUNCH TIME MUSIC FROM THE CARLTON RESTAURANT

1.6 MUSICAL COMEDY

THE STATION ORCHESTRA CONDUCTED BY WALTER BRAITHWAITE

SELECTED: BEN TAY

LILLIAN LEWIS (Mezzo-Soprano)

BOHEMIAN (THE HAPPY DAY) PAUL HUBER

THAT'S THE SORT OF MAN (THE STREET SINGER) TONY ST. HUEY

ONE BOSTON

THE GUM BAL. TROS LARSEN AND DAILY

WHIP POOR WILLY (BALLET) KERN

MARCH, "THE SPRUNG CHICKEN" CYRILL AND M. NEILSON

LILLIAN LEWIS

MY HERO (THE CHOCOLATE SOLDIER) OSCAR STRINGS

AN OLD-FASHIONED WIFE (OH, JOY) JEROME KERN

ONE REVENGE

ONE STEP, TO NIGHT'S THE NIGHT RUBEN LAVATO (THE REBEL MAID) PHILIPS

INTERMEZZO (PRINCESS CAPRICIO) FULL RUSTIC DANCE (A COUNTRY GIRL) MONTEZONI

LILLIAN LEWIS

A RING OF ROSES (THE DODGER PRINCESS) FULL

JUST ROUND THE CORNER (PATRON) GEOFFREY GRIFFITHS

ONE REVENGE

WALTZ, "DOROTHY" CYRILL BUCASOHN

SELECTION, "LA CIGALE" LUDWIG

4.45 MR. C. M. HALLER "PLAYWRIGHTS PAST AND PRESENT" (4) PARSON

5.0 PAROULETTE RECITAL

5.15 THE CHILDREN'S HOUR

6.0 MR. A. G. PRYS-JONES "THE PLACE OF POETRY IN LIFE" (1)

6.15 S.B. from London

7.10 PROF. J. ARTHUR THOMSON "THE MIND OF REPTILES: AMPHIBIANS AND FISHES" S.B. from Aberdeen

7.25 MUSICAL INTERLUDE S.B. from London

7.40 "LADY WINDERMERE'S FAN"

1. S. COOPER, WAG

TRAILER, "CLOTHESLINE" LILLIAN MILLS

ONE WEDDING SONG LILLIAN MILLS</

PROGRAMMES FOR THURSDAY (October 28)

5.15 *The Children's Hour*6.0 *M.*6.30 *S.B.*7.10 *S.B.*7.28 *S.B.*7.40 *S.B.*8.0 12.0 *S.B. from London* 10.10 *Local News*)**2LS LEEDS-BRADFORD.** 310 M.

11.30 12.30 Field & Cafe Orchestra, relayed from Field & Cafe, Commercial Street, Leeds

4.0 Gramophone Record by Morris Bands

5.0 Afternoon Topics

5.15 *The Children's Hour*

6.0 Light

6.15 *S.B.* (Matters of Local Interest, Chiefly of Leeds) Truth, Care and Safety 10.106.35 *S.B. from London*7.10 *S.B. from Aberdeen*7.28 12.0 *S.B. from London* 10.10 *Local News*)**6LV LIVERPOOL.** 331 M.4.0 *Ba. I Gee and his Orchestra* relayed from the Theatre Royal

5.0 Afternoon Topics

5.15 *The Children's Hour*

6.0 Light Music

6.20 *Igor Stravinsky*6.35 *S.B. from London*7.10 *S.B. from Aberdeen*7.28 *S.B. from London*7.40 *Sergei A. M. Prokofieff* (by Special Telecast)8.0 12.0 *S.B. from London* 10.10 *Local News*)**5NC NOTTINGHAM.** 326 M.11.30 12.30 *S.B.* (Concert relayed from Davenports)

3.20 Broadcast to Schools—Miss E. Rose (on "How Music Works")

3.45 Concert of Light Music, with Ida Sargent in Songs at the Piano

3.15 *The Children's Hour*8.15 *Mark Haddonson* (Pianoforte)6.30 *S.B. from London*7.10 *S.B. from Aberdeen*7.28 *S.B. from London*

7.40 Mr. H. K. Whittle and Prof. H. A. S. Worrell : "Discussions Talks on Education" (3)

8.0 12.0 *S.B. from London* 10.10 *Local News*)**5PY PLYMOUTH.** 338 M.11.30 12.0 *George East and his Quartet*, relayed from Popham's Restaurant3.30 *Light Music*, relayed from Popham's

4.0 Afternoon Topics

4.15 Tea-Time Music: The ROYAL HOTEL TRIO, directed by A. G. Elton

5.15 *The Children's Hour*6.0 *The Drayton Vocal Quartet*6.30 *S.B. from London*7.10 *S.B. from Aberdeen*7.28 *S.B. from London*7.40 M. A. Brailsford *La Place de la Concorde*8.0 12.0 *S.B. from London* 10.10 *Local News*)**6FL SHEFFIELD.** 306 M.2.30 *BAND OF HM ROYAL MARINES* (by kind permission of the Commanding Officer, Col. G. M. R. H. Morgan, CB, D.S.C., ADC, R.M.), directed by Capt. C. Hobey. Relayed from the Sheffield Grocers and Provision Dealers' Association Exhibition, held at the Royal Artillery Drills Hall

5.0 Afternoon Topics

5.15 *The Children's Hour*6.0 *Music at Interludes*6.30 *S.B. from London*7.10 *S.B. from Aberdeen*7.28 *S.B. from London*

7.40 Mr. Eddie N. Simms, "Ragtime Round a Library Erasmus and His "Corporal of Lower

11.30 12.0 *S.B. from London* 10.10 *Local News*)7.10 *S.B. from Aberdeen*7.28 *S.B. from London*7.40 *S.B. from Cardiff*9.30 12.0 *S.B. from London* 10.10 *Local News*)

Northern Programmes.

5NO NEWCASTLE. 404 M.4.0 *Music Room John* (by kind permission of the Commanding Officer, Col. G. M. R. H. Morgan, CB, D.S.C., ADC, R.M.), directed by Capt. C. Hobey. Relayed from the Sheffield Grocers and Provision Dealers' Association Exhibition, held at the Royal Artillery Drills Hall

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5.15 *The Children's Hour*6.0 *Music at Interludes*6.30 *S.B. from London*7.10 *S.B. from Aberdeen*7.28 *S.B. from London*7.40 *S.B. from London*11.30 12.0 *S.B. from London* 10.10 *Local News*)4.0 *Music Room John* (by kind permission of the Commanding Officer, Col. G. M. R. H. Morgan, CB, D.S.C., ADC, R.M.), directed by Capt. C. Hobey. Relayed from the Sheffield Grocers and Provision Dealers' Association Exhibition, held at the Royal Artillery Drills Hall

5.0 Afternoon Topics

5.15 *The Children's Hour*6.0 *Music at Interludes*6.30 *S.B. from London*7.10 *S.B. from Aberdeen*7.28 *S.B. from London*7.40 *S.B. from London*11.30 12.0 *S.B. from London* 10.10 *Local News*)4.0 *Music Room John* (by kind permission of the Commanding Officer, Col. G. M. R. H. Morgan, CB, D.S.C., ADC, R.M.), directed by Capt. C. Hobey. Relayed from the Sheffield Grocers and Provision Dealers' Association Exhibition, held at the Royal Artillery Drills Hall

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5.0 Afternoon Topics

PROGRAMMES FOR FRIDAY (October 29)

210

LONDON.

365 M.

10.20 TIME SIGNAL, GLOUCESTERSHIRE

SERIAL QUARTET RECITAL relayed from St Lawrence Jewry Hall
 Concerto in C Minor, Bassoon & Four other
 Instruments, Op. 10, No. 1, by J. S. Bach in A major
 (Allegro Andante) Dvorak
 Solo Violin (Violin) Dvorak
 Violin & Piano Recitals (Violin)
 Helga Lantz (Violin) Saint-Saëns
 Marie R. White (Pianoforte)

10.20 M. STEPHAN, Elementary French

CONCERT FOR SCHOOL CHILDREN arranged by the PEOPLE'S CONCERT SOCIETY in co-operation with THE BRITISH BROADCASTING COMPANY, to-morrow from Battersea Town Hall

First Concert of Fourth Series
 The People's Concert, One
 Conductor, W. H. D. Williams
 Violin, George Stratton

Concerto in E Minor (Sinfonietta) Kreisler
 in B Minor ('The Pathetic') Kreisler

Very Quick and Lovely Waltz from Ballet,
 'The Sleeping Beauty' Tchaikovsky

Six Characteristic Dances from 'The Nutcracker Suite'
 March, 'The Dance of the Sugar Plum Fairy', 'The Trepak' 'The Arabian Dance' Tchaikovsky

March, 'Dances of Reed Pipe' 'Dance of the Flower Girl' Tchaikovsky

Chariots of Fire, Song without Words Tchaikovsky

Piano Solo, 'Song of the Volga Boatmen' Korngold

March 'Pomp and Circumstance', No. 1 Elgar

4.45 Concert: CHARLES BAILEY (Piano)
 Peter Boasttles (Violin)

THE CHILDREN'S HOUR: NICES AND NECESSARIES DAY; Recitations by Gwendoline Jones and Dorothy Workman, Piano Solos by Vera Crawford-Pallister and William Reed, Songs by ELLEN LOWRY

6.0 ORCHESTRAL MUSIC

FRANK WESTFIELD'S ORCHESTRA from the Prince of Wales's Playhouse, Lewisham

7.0 TIME SIGNAL, BIG BEE, WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

Mr. PRIMUS SCHOLES, the B.B.C. Music Critic

Nobody in the world of modern music has more interests and wider activities than Mr. Scholes. In addition to his work as music critic to the B.B.C. and musical advisor to *The Radio Times*, he edits one of the largest series of灌音 records produced in this country. He has been musical critic to the *Evening Standard* and *the Daily Mirror*, to the *Observer* he founded and edited the *Music Student* and *Youth and Music*, and his books on broadcast, gramophone and piano music are familiar to all who obtain their music in those democratic ways.

7.25 Musical Interlude

7.40 Topical Talk or Musical Interlude

8.0 OPERATIC SELECTIONS

THE WIRELESS AUGMENTED CHOIR
 THE WIRELESS SYMPHONY ORCHESTRA
 Conducted by STANFORD ROBINSON

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Overture, Russian and Ludmila in ... Glinka
 Quartet, 'Quiedy Take Up Thread and Needly' Mozart

March and Chorus, Act IV, 'Carmen' Bizet
 Recit and Chorus, 'Lucia in Lennherz' Donizetti

Duet and Chorus, 'Night of Stars' ('Tales of Hoffmann') Offenbach

Chorus, 'The Dawn Now' } ('Samson Awaking' ...) and 'Deulab' } Saint-Saëns
 Bacchanale Saint-Saëns

8.55 "TIP TOES"

An Excerpt from the Popular Musical Comedy
 Relayed from the Winter Garden Theatre at 8.55 p.m.

Book by GUY BOYD and DAVID THOMAS;
 Directed by DAVID THOMAS

Music by DAVID THOMAS



TIP TOES

One of the episodes from the lively musical comedy, which will be relayed from the Winter Garden Theatre at 8.55 p.m. Miss Dorothy Dickson is in the centre, Mr. Laddie Cliff on the left, and Mr. John Kirby on the right.

Music by GEORGE GERSHWIN

The Artists will include:

DOROTHY DICKSON

LADDIE CLIFF

CHARLES M. LAWRENCE

JOHN KIRBY

EVAN THOMAS

VERA BAYER

PEGGY BEATTY

RITA MCLEAN

When Do We Dance? C. M. Lawrence, Peggy Beatty, Rita McLean and Guests

These Charming People, Dorothy Dickson, Laddie Cliff, John Kirby

Pig in a Poke, C. M. Lawrence, Dorothy Dickson and Guests

That Certain Feeling, Dorothy Dickson and C. M. Lawrence

Blow that Sweet and Low Down, Laddie Cliff, Peggy Beatty, Rita McLean and Guests

9.30 Topical Talk

9.45 STRAUSS'S SONGS

Sung by VIVIENNE CHATTERTON

Ich trage meine Manne (I bear my love in silence), Op. 33

Refrain (Fried, Op. 39)

O Silene Ma (O Lovely May), Op. 32

Wiegenlied (Cradle Song), Op. 41

J.H. trage meine Id une is unlike most of Schubert's love-songs. It is simple-minded music, with a bright, clear melody. The first verse (which recurs at the end) might have been taken from a volume of German folk-songs.

Refrain is a song of consolation to one who is bound for the 'land o' the lost,' whether the other is soon to follow. The music is finely elaborated and contains some passages of striking harmonic texture.

O Sweet May! O sweet May! ... is a modern arrangement of a well-known old folk-song. Mendelssohn's Songs Without Words, 'The running accompaniment takes some liberties that would be quite out of the question in Mendelssohn's day, and so does the vocal part, but nevertheless there is a resemblance. Heppner has the essentials of a typical play, the usual words, a simple accompaniment and a song of artistic beauty.

10.0 TIME SIGNAL, GLOUCESTERSHIRE

WEATHER FORECAST, LOCAL NEWS BULLETIN, LOCAL ANNOUNCEMENTS

10.15-11.0 "CAVALIERIA RUSTICANA"

A Shortened Version of the Opera by Pietro Mascagni

Cats

Santuzza (a Young Peasant Girl) Jewell

Turiddu (a young Peasant) Jewell

Lucia (a mother) Jewell

Lola (Alfio's wife) Gladys Palmer

Alfio (A Cartier) Jameson Lawton

The Wedding At Miseria Jameson Lawton

The Wedding Symphony (Canary) Jameson Lawton

Conducted by STANFORD ROBINSON

5XX DAVENTRY. 1,600 M.

10.30 a.m. TIME SIGNAL, WEATHER FORECAST

11.0 THE RADIO QUARTET and ORGAN HEARTS (Soprano), CYRUS GANSBROOK (Baritone), OSCAR THOMAS (Pianoforte)

12.30 Organ Recital

1.0-2.0 S.B. from London

2.20 M. STEPHAN, Elementary French

3.45 S.B. from London

4.10-4.30 Slipping Forecast

4.45 "CAVALIERIA RUSTICANA"

A Shortened Version of the Opera by Pietro Mascagni. S.H. from London

11.0-12.0 DANCE MUSIC: JAY WINDSOR'S MIDNIGHT FOLLIES from the Hotel Metropole

The Pianos in use in the various stations of the British Broadcasting Company are by CHAPPELL and WEBER.

PROGRAMMES FOR FRIDAY (October 29)

SAT **BIRMINGHAM.** 479 M.

2.45 To Schools: Lecture 10, Mr. F. H. Brewster's Trade and Commerce—*"I System"*.

4.15 Poetry Hour: *Orpheus*.

4.45 Concert: K. TRICHT: ERNEST R. BARNS. English Entertainment: Mary Lovell.

5.15 The Children's Hour.

6.0 B.B. from London.

6.0 VIOLIN AND VOICE
Rosa Myrrha (Continued).

4.45 AN AFTERNOON CONCERT

The WIRELESS ORCHESTRA
March: "The Queen of Sheba"
Overture, "A Midsummer Night's Dream"
Selection, "Mignon".

4.45 MARY LOBB: MEzzo-Soprano

Dinner & Dance
La Plus Belle Chanson: Alceste.

4.45 ORCHESTRA

1. Concerto in E flat major by Chopin.

4.45 MARY LOBB:

What Shall I Do?
How Blessed Are the Shepherds.

4.50 GENEVIEVE

Selection from "The Emerald Isle".

6.0 (cont) C. H. BREWER, M.C., "Australia: The History of Australia".

6.15 B.B. from London.

6.0 MUSICAL CHAIRS

1. The Story of the Musical Chairs
2. All Come Up at a Queue (Lester Dillen)
3. The Musical Chairs
4. Let's Play Musical Chairs (M. L. Clark)
5. The Musical Chairs
6. The Merry Willow (Lester Dillen)
And then joined by Harold Kimberley.
7. The Love Nest (Mary) (Helen Dillen)
8. The Musical Chairs
9. If I Did You.



SOME OF THE ARTISTS WHO WILL BE HEARD FROM CARDIFF TO-DAY

Mr. Frank Whitall plays the violoncello in the Cardiff String Trio (13,40).

The Birmingham String Quartet (Mr. Percival Hodgson, Miss Grace Burrows, Mr. Frederick Mowbray and Mrs. Joan Willis) will be heard from 10.15 to 11.0.

Mr. Horace Stevens gives the seventh in the series of "My Favourite Songs" (9.0).

Rosa Myrra

4.15 *Al! Lift Up Thy Fair Head*
Secretary
Wrap Me In Flowers Wolf
The Bugles Are Calling
The Old Woman's Advice.

IS Hugo Wolf one of the world's greatest song-writers, or is this an over-estimate? There are those among the most eminent musicians in this country, whose valuations of Wolf's work are not quite so high. It is safe to say that so far we in England know far too little of his songs. In a recent issue of "Musical Times" there was a short article on the subject, in which it was pointed out that Wolf's powers of characterization

Frank Williams
1. Madeline Ravel
2. No. 12 Paganini-Kreisler
3. Valse

La Bohème (Carmen) Bizet
O Love From Thy Power (Barberian and Delibes) Smetana

6.30-11.0 B.B. from London (10.10 Local News)

5.0 MARY LOBB

My Leaves Are Arbutus Traditional
I Found My Bonny Babe a Nest Traditional

6.5 ORCHESTRA

Spanish Dances Mendelssohn

6.15 THE CHILDREN'S HOUR

6.4 ORCHESTRAL MUSIC relayed from the General Super Cinema, Westbourne. Directed by MADOLENE GRODOWSKY

7.0-11.0 B.B. from London (10.10 Local News)

SWA CARDIFF. 353 M

3.30 BROADCAST TO SCHOOLS: M. SARTORIUS Elementary French. London Programme related

3.45 THE STATION TRIO: FRANK THOMAS (Violin), FRANK WHITALL (Violoncello), VERA MC FOYLE (Piano). Festival Dance, Value of the Hours and Cavalca Romanesca Bakabimbo of Andante Dramatique Dvir's Autumn Song Tchaikovsky

4.15 Tea-Time Music from the Carlton Restaurant

4.45 Afternoon Tops

5.0 Tea-Time Music from the Carlton Restaurant

5.15 The CHILDREN'S HOUR

HAROLD KIMBERLEY plays with

The Bold Unbridled Child Stanford
And together they advise us to look for the Silver Lining (Sally) Kern. The Trio make another start. Fortune has Smiled (Two Street Singer)

Leaving Florence OLMHAM to illustrate "Pianoforte" Roy Bargy

Whilst ALMA VANCE and HAROLD KIMBERLEY sing together Lightly, Lightly (Monsieur Beauchaine) Messenger

But as FLORENCE OLMHAM and HAROLD KIMBERLEY tell us You Never Know Dr. Deek

Leaving ALMA VANCE to sing Every Bit of Loving' (The Southern Man) Noddy

HAROLD KIMBERLEY joins her in

With Her We Go A. J. R.
And leaves her when he sings The Song of the Tinker J. Dear Flannigan OLMHAM is then all alone in singing Poor Poppa

But they all meet again to sing Sweet Glad Whiting, Lewis, and Simon before saying Good Night

6.45 ZACHARY TAS: Musical Novelties

THE HAWAIIAN STEEL GUITAR March, "A Kentucky Barbecue", W. J. Smith

Waltz, "Sweet Hawaiian Moonlight" F. H. K.

(Continued on page 246)

6BM BOURNEMOUTH. 386 M.

3.45 AFTERNOON TOPICS: ANNA DEWE, "All About—Games and Pastimes"


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By PERCY A. SCHOLES,

The Music Critic to the B.B.C.

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The Director of Education to the B.B.C.
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PROGRAMMES FOR SATURDAY (October 30)

210

LONDON.

365 M.

1.0 Time Signal Greenwich

3.0 THE WIEZEL ORCHESTRA: Conducted by
W. A. AVANTOverture to "Djamilah" *Basil*
Ballet Suite from "Sylvia" *Delibes*

DJAMILAH, a one-act light Opera, was the first work for the stage that Bizet wrote after the war of 1870. It was not a success, for though Bizet felt that he had been happily inspired, he realised that, as he said, the piece was "too far removed from the conventions of the Opera Comique." Whatever happens, he added, "I am content to return to the path that I should never have left, and that I shall never leave again."

The plot of Djamilah concerns the love of an Egyptian girl for Haroun, a profligate of Cairo, who purchases a new slave every month. After appearing before him as one of three slaves, Djamilah wins his favour.

DELIBES: His name is a successful composer of Ballets and short Comic Operas. *Sylvia* was the successor to his extremely successful first Ballet *Coppelia*, but there was a gap of six years between the two, for the Franco-German war of 1870 broke out a few weeks after *Coppelia* was produced.

Tchaikovsky, who wrote some admirable Ballets in his lifetime, once said of *Sylvia*: "My Swan Lake is poor stuff compared to that."

JOHN HORNBECK (Soprano)

Selected Songs

On a stay

Second Serenade *Tchaik.*
Gavotte Sardane *Thomas Bretton*

BRETON (1850-1921) was a Spaniard who became one of the leading voices in the British Concerts and Orchestras of the time. He sang in ten countries of Europe, America, and Australia, and was a member of the Royal Philharmonic Society. Later, when he became a conductor, he wrote a number of new works for Spain, but at the same time there was a good deal of English conservancy. This is why we may sing from it, for the Spanish *Dance of Death* (*Danza Macabra*) was arranged later by a prominent Englishman. He worked hard to establish a Spanish Hall in Oxford, where an interesting series of his compositions were dedicated to the benefit of his countrymen.

DESSO KOROLEV

Cello Solos

Orchestra

Korobands *Thom. Bretton*
Suite from "Les Héritiers au Corin" *Planchette*

JOHN HORNBECK

Selected Songs

Onceretta

Overture, "Land of the Mountain and Flood" *Marc*

JAMES MACCUMM'S untimely death in 1916, at the age of forty-eight, deprived us of a composer who responded finely to the influences of his nationality. His Two Poems based on Scott's subjects, and his Opera, *Jeannie Degas* and *Dormid*, show delicacy, insight, and a power of graphic expression. His Concert Overture, *Land of the Mountain and the Flood*, written while MacCumm was a student at the Royal College of Music, has as its motto the familiar passage from Scott's *Lady of the Lake*, beginning, "O Caledonia, stern and wild, meet me like a manly chieftain."

This is mostly Scott's First Main Tune, which appears, on the Cello.

A new Clarinet phrase leads, through various keys, to the Second Main Tune, like an old love-ballad (Second Violins).

These subjects are worked up into a rhythmic and exhilarating celebration in the style and bearing of the composer's native land.

DESSO KOROLEV

Cello Solos

Orchestra

Swing, "Ha Ha Ho" *Thom.
Bretton*
Suite, "The Scarlet Flower" *John
Hornbeck*

HENRY HADLEY (born 1871) is one of the most original American composers of our time. He has written Symphonies, Operas, Concertos, Chamber pieces and many other kinds of music over a hundred works in all. A number of these have won prizes offered by American patrons of music.

5.0 MME. DE WALMONT "The English at Sea" by Bourget



THE DRAGON IN CHINESE ART

A beautifully carved dragon statue, from the pedestal of an ancient astronomical instrument in the Summer Palace at Pekin. The photograph was taken by Mr. Cecil Lewis, who gives another of his Chinese Tales to-night.

5.15 THE CAMPAGNE'S HOUR: Selections by the
RADIO QUARTET. Kangaroo Comes to the Forest
(A. A. Milne)6.0 THE LONDON RADIO DANCE BAND, directed
by SIDNEY FIRMAN6.30 MR. BASIL MATSON: "Next Week's Music"—
with Illustrations7.0 TIME SIGNAL, BIG BEN; WEATHER FORECAST
FIRST GENERAL NEWS BULLETIN

7.1 MR. C. A. LEWIS, Pudding: The Water Dragon

7.25 Music: Interlude

7.45 Topical Talk or Musical Interlude

8.0 MY PROGRAMME III.

Arranged by the Rt. Hon. J. R. CLYNES, M.P.

MR. J. R. CLYNES, who has chosen the third of the series of special programmes arranged by the London Station to give "out-siders" a chance of expressing their views, is one of the most prominent figures in the Labour Party's Front Bench. He has represented the

Printing Division of Manchester since 1900 from 1918 to 1919 he was Food Controller, and from 1921 to 1922 Chairman of the Parliamentary Labour Party. When the Labour Government came into office in 1924 Mr. Clynes became Lord Privy Seal and Deputy Leader of the House of Commons. He is also President of the National Union of General and Municipal Workers.

9.30 MAJOR L. R. TOSSWELL: "Has Rugby Football
Changed?"

9.45 STRAUSS'S SONGS

Song by

VIVIENNE CRADOCK

Liebestraum (I Troublous), Op. 48

Freundliche Vision (Kindly Vision), Op. 48

Sie wissen nicht (They Know Not), Op. 40

Monolog der Marschallin (Princess Von Werdenberg's Monologue), Op. 80

Schwaches Wetter (Stormy Weather), Op. 60

Ewiger (Unchanging), Op. 60

ICH SCHWÄBHE is very Straussian in one respect, for the top part of the accompaniment moves in "sixths" (chords of two notes, one semi-diatonic apart, nearly all the way through. "Thirds" and "sixths" are numbers in Strauss, but he does not as a rule adopt so pointedly as in this song, here the "sixths" are the dominant feature.) The words: "Like an angel I seem to swing my free heart tow'ring earth; for in my care is the world."

FREUNDLICHE VISION is a day-dream of what may be, and, if the lover's hopes come true, will be. It is a very happy song, the music is free in its harmonic effects but so solid in its general design, and it aptly reflects the happy dream of the poet.

SIE WISSEN NICHT - They know not how wonderful they are; neither the nightingale nor

the swan, the lark, the dove, the sparrow,

change of key introduces an upward-sweeping tune, in Straussian thirds, that seems to belong to the sky-wide mandolin.

THE MONOLOGUE from the Opera "Der Rosenkavalier" (The Rose-Cavalier) contains the moral of this enchanting Comedy-Grand Opera from Vienna. Middle-age must yield to youth. The wealthy, still beautiful but slightly *mauve* Princess known (at the end of Act I) that she cannot hope to hold her young lover if you should enter into rivalry with her. In this Monologue she bewails her coming loneliness - not without dignity and resignation.

SIE WISSEN NICHT (continued from page 10)

is by Brahms. A young man looks out through his window into the rain and darkness. A solitary wandering light reveals a little old mother on her way to buy flour and eggs and butter, no doubt she intends to make a cake for that great daughter of hers. The daughter sits at home in the easy chair blinking at the fire, her golden hair falling about her sweet face.

The music is descriptive and humorous. Not the bony waltz tune that comes in with the Mold and Eis and Ditter.

10.0 TIME SIGNAL, GREENWICH: WEATHER FORECAST, 8 P.M. & GENERAL NEWS BULLETIN Local Announcements

10.15 MY PROGRAMME, by the R. Hon. J. R. CLYNES, M.P. (cont. above)

10.30-12.0 DANCE MUSIC, "THE SAVOY ORCHESTRA" and THE SAVOYERS from the Savoy Hotel

5XX DAVENTRY. 1,600 M.

10.30 a.m. Time Signal; Weather Forecast

10.30 Time Signal; Greenwich

10.30 S.B. from London

10.30 Shopping Forecast

10.30-12.0 S.B. from London

PROGRAMMES FOR SATURDAY (October 30)

SIT **479 M.**

3.45 **DAM CARROZZA** and his Band from the Palais de Danse

4.45 **RONALD ABBOTT** Songs at the Piano

5.15 **The Children's Hour**

6.0 **LORELLA PICTURE HISTORIES** Conducted by PAUL R. SMITH

“The” Forester

Spanish Review

Selection

Fox-trot Peacock

7.0 **S.B. from London**

8.0 **'THE SATURDAY NIGHT REVUE'**

Written and Produced by Graham John
Music by Graham Costelloe and Max

Frank

Gold includes

GREETING GREETING

Si Si Si

Too Hot Too

Lover Lover

ALAN HOWLAND

JANE AYR

THE LONDON RADIO DANCE BAND Directed by

SILVER FURMAN

The Production presented by R. E. JEFFREY

9.0 **MAINLY BALLADS**

WINTRED MORRIS (Contralto)

HEDDA NASH (Tenor)

PATRICIA BISHOP Songs at the Piano

MEREDITH NEALE

Come Into the Garden, Marie

Charming Child German

Blow, Blow, Thou Winter Wind Roger Quilter

PATRIKA ROSEBOROUGH

I Wouldn't Be One Bit Surprised Douglas

I Never Knew

After I Say I'm Sorry

WINTRED MORRIS

The Sweetest Flower That Blows Hawley

I Heard You Singing Coates

9.30 **S.B. from London**

10.0 **WEATHER FORECAST**, News, Local News

10.15 **Light INTERLUDE** by PATRICIA BISHOP

Always

If I Knew I'd Find You Brown and Clare

Waiting for the Moon Lerner

10.30-12.0 **DANCE MUSIC** THE SAVOY BANDS
S.B. from London

11.00 **NOTT** **386 M.**

11.15-12.15 **Mulday Music** relayed from Beau's Restaurant, Old Christchurch Road. Directed by GILBERT STACEY

3.45 **AFTERNOON TOPICS**: Mrs. W. BLAKE, "A Little More About Marriages"

4.0 **DANCE MUSIC**

THE ROYAL LONDON HOTEL DANCE BAND relayed from King's Hall 1

Directed by ALICE WATKINSON

Peacock

“The” Forester

Jack in the Box

Castanets

When the Jester Went to Town

You and I

Hi-De-Ho

That Sweetie of Mine

Love is Everlasting

Only For You

Montague on the George

H. Ho-Morris

Call Me Early in the Morning

La Par

“The” Forester

Spanish Review

Selection

Fox-trot Peacock

5.15 **THE CHILDREN'S HOUR**

6.0 **S.B. from London**

8.0 **'THE SATURDAY NIGHT REVUE'**

(For Cast see Birmingham Programme)

9.0 **12.0** **S.B. from London** (10.10 Local News)

6.50 **12.0** **S.B. from London**

7.0 **8.0** **'THE SATURDAY NIGHT REVUE'**

(For Cast see Birmingham Programme)

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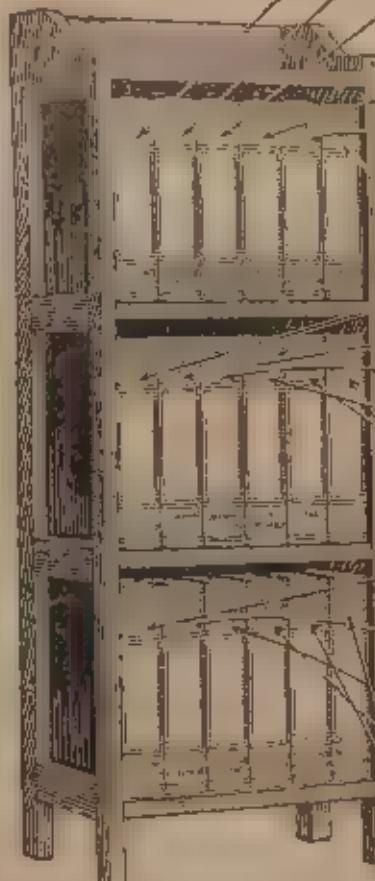
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PROGRAMMES FOR SATURDAY

(October 30)

SPY PLYMOUTH. 338 M.

11.00 12.00 Concerto—Liszt's "Queen of the Night" relayed from London.
2.00 The Station Quartet
4.00 Afternoon Totnes
6.15 Tea-Time Music: The Royal Hotel Trio (including Mr. D. H. French)
8.15 The Children's Hour
9.00 Douglas Lovett (Pianoforte)
9.30 12.00 S.B. from London (10.10 Local News)

EFL SHEFFIELD. 306 M.

2.30 BAND OF H.M. ROYAL MARINES (by kind permission of the Commanding Officer Col. Commdt. H. B. Morgan, C.B.E., A.D.C., R.M.): Directed by Capt. G. Hunt, M.B.E., Mus. Doc., relayed from the Sheffield Workers' and Provision Dealers' Association Exhibition held at the Royal Artillery Drill Hall
 Military March, "The Second Commandant" (Hobby Overture, Ricci) ... Wagner Intermezzo, "Fiorette d'Amour" ... P. Fletcher Scenes from the Opera, "Tannhäuser" ... Wagner Suite from Incidental Music, Faust
 Colegate Taylor
 3.00 Sylvan Dances
 3.15 An Angel's Song
 3.30 Puppy
 3.45 Carmina
 3.55 Say No, Love Me
5.00 Musical Interlude
5.15 The Children's Hour
6.00 Musical Interlude
6.10 Incidental Music to be played and Solved by the City of Sheffield (2). The Hubbard Singers
6.30 BAND OF H.M. ROYAL MARINES (Continued, from London)

EST STOKE. 301 M.
4.00 The Central Theatre Orchestra. Directed by E. G. Smith
5.00 Afternoon Totnes: Florence M. Acetyl How and Why Legends'
5.15 The Children's Hour: "Runny" gives another Animal Talk
6.00 Dixie Music
6.30 12.00 S.B. from London (10.10 Local News)

SSX SWANSEA. 482 M.

1.00 1.45 Dance relayed from the Bolte Lounge at Hosta Inlet
5.15 The Children's Hour
6.00 T. D. Jones (Short Pianoforte Recital)
6.30 S.B. from London
7.40 Mr. J. C. GRIFFITH JONES "Association Football in West Wales"
8.00 12.00 S.B. from London (10.10 Local News)

Northern Programmes.

5NO NEWCASTLE. 404 M.

11.30 Staffel Ballroom 4pm 1.40 4pm 6pm
 11.50 Afternoon Topic 12.00 4pm 6pm 8.15
12.30 4pm 6pm 8.15
 1.30 4pm 6pm 8.15
 2.15 4pm 6pm 8.15
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 11.15 4pm 6pm 8.15
 12.00 4pm 6pm 8.15

5SC GLASGOW. 422 M.

4.00 The Wireless Quartet: Jingle Bell, Jingle Bells
 5.00 Afternoon Topic 6pm 8pm 10pm
 5.15 6pm 8pm 10pm
 6.00 6pm 8pm 10pm
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 12.00 6pm 8pm 10pm

28D ABERDEEN. 495 M.

3.45 4pm 6pm 8pm 10pm 12pm 2pm 4pm 6pm 8pm 10pm 12pm
 4.30 4pm 6pm 8pm 10pm 12pm 2pm 4pm 6pm 8pm 10pm 12pm
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 11.15 4pm 6pm 8pm 10pm 12pm 2pm 4pm 6pm 8pm 10pm 12pm
 12.00 4pm 6pm 8pm 10pm 12pm 2pm 4pm 6pm 8pm 10pm 12pm

28E BELFAST. 440 M.

4.00 Afternoon Topic 6pm 8pm 10pm 12pm
 4.15 The Star and the Moon 6pm 8pm 10pm 12pm
 5.00 Children's Hour: The Radio League 6pm 8pm 10pm 12pm
 5.15 6pm 8pm 10pm 12pm 2pm 4pm 6pm 8pm 10pm 12pm
 6.00 6pm 8pm 10pm 12pm 2pm 4pm 6pm 8pm 10pm 12pm
 6.45 6pm 8pm 10pm 12pm 2pm 4pm 6pm 8pm 10pm 12pm
 7.30 6pm 8pm 10pm 12pm 2pm 4pm 6pm 8pm 10pm 12pm
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 11.15 6pm 8pm 10pm 12pm 2pm 4pm 6pm 8pm 10pm 12pm
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28E BELFAST. 440 M.

3.45 Broadcast to Schools: M. Sulphur, "Elementary French." London Programme related from University of Bristol
 4.30 Mr. John Allen "Seafish With and Without Fish"
 5.15 Children's Hour: The Radio League 6pm 8pm 10pm 12pm
 6.00 6pm 8pm 10pm 12pm 2pm 4pm 6pm 8pm 10pm 12pm
 6.45 6pm 8pm 10pm 12pm 2pm 4pm 6pm 8pm 10pm 12pm
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 11.15 6pm 8pm 10pm 12pm 2pm 4pm 6pm 8pm 10pm 12pm
 12.00 6pm 8pm 10pm 12pm 2pm 4pm 6pm 8pm 10pm 12pm

28E EDINBURGH. 328 M.

3.00 Eric Wilding and his Mixed Dance Band from the Imperial Patriotic Fund 4.00 Mr. Wilding Show 4pm 6pm 8pm 10pm 12pm 2pm 4pm 6pm 8pm 10pm 12pm
 4.15 7pm 9pm 11pm 1pm 3pm 5pm 7pm 9pm 11pm 1pm 3pm
 5.15 7pm 9pm 11pm 1pm 3pm 5pm 7pm 9pm 11pm 1pm 3pm
 6.00 Eric Wilding Show 8pm 10pm 12pm 2pm 4pm 6pm 8pm 10pm 12pm 2pm 4pm
 6.45 8pm 10pm 12pm 2pm 4pm 6pm 8pm 10pm 12pm 2pm 4pm
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NORTHERN PROGRAMMES FOR FRIDAY, OCTOBER 29.

(Continued from page 246)

5NO NEWCASTLE. 404 M.

10.30 Broadcast to Schools: Miss Judith Fairburn 11.00 Mr. W. H. J. Morris—(3) King Crimson and the Imperial Mint 12pm Afternoon Topic 12.00 Music from "They're Restaurant Markets" 12.15 Children's Hour 12pm From London 1.00 Mr. Alan Williams—(2) "What Is Being Done for Boys in Edinburgh" 1.15 2.00 S.B. from London

Time	W	S	M	T	U	F	S	Sat	Dom
8.15	6	8.25	6	8.45	6	8.55	6	9.15	6
9.00	6	9.15	6	9.30	6	9.45	6	10.00	6
9.45	6	9.45	6	10.00	6	10.15	6	10.30	6
10.30	6	10.30	6	10.45	6	10.55	6	11.10	6

5SC GLASGOW. 422 M.

11.30 12.00 12.30 1.00 1.30 1.45 2.00 2.15 2.30 2.45 3.00 3.15 3.30 3.45 4.00 4.15 4.30 4.45 5.00 5.15 5.30 5.45 6.00 6.15 6.30 6.45 7.00 7.15 7.30 7.45 8.00 8.15 8.30 8.45 9.00 9.15 9.30 9.45 10.00 10.15 10.30 10.45 11.00 11.15 11.30 11.45 12.00

28D ABERDEEN. 495 M.

3.30 Broadcast to Schools: Mr. William Swanson 3.45 Mr. H. H. Smith—(2) "The Story of the Royal Artillery" 4.00 Mr. Frank D. Thompson 4.15 Mr. John McLean 4.30 Mr. John McLean 4.45 Mr. John McLean 5.00 Mr. John McLean 5.15 Mr. John McLean 5.30 Mr. John McLean 5.45 Mr. John McLean 6.00 Mr. John McLean 6.15 Mr. John McLean 6.30 Mr. John McLean 6.45 Mr. John McLean 7.00 Mr. John McLean 7.15 Mr. John McLean 7.30 Mr. John McLean 7.45 Mr. John McLean 8.00 Mr. John McLean 8.15 Mr. John McLean 8.30 Mr. John McLean 8.45 Mr. John McLean 9.00 Mr. John McLean 9.15 Mr. John McLean 9.30 Mr. John McLean 9.45 Mr. John McLean 10.00 Mr. John McLean 10.15 Mr. John McLean 10.30 Mr. John McLean 10.45 Mr. John McLean 11.00 Mr. John McLean 11.15 Mr. John McLean 11.30 Mr. John McLean 11.45 Mr. John McLean 12.00 Mr. John McLean

28E BELFAST. 440 M.

3.45 Broadcast to Schools: M. Sulphur, "Elementary French." London Programme related from University of Bristol
 4.30 Mr. John Allen "Seafish With and Without Fish"
 5.15 Children's Hour: The Radio League 6pm 8pm 10pm 12pm
 6.00 6pm 8pm 10pm 12pm 2pm 4pm 6pm 8pm 10pm 12pm
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 11.15 6pm 8pm 10pm 12pm 2pm 4pm 6pm 8pm 10pm 12pm
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28E BELFAST. 440 M.

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 4.30 Mr. John Allen "Seafish With and Without Fish"
 5.15 Children's Hour: The Radio League 6pm 8pm 10pm 12pm
 6.00 6pm 8pm 10pm 12pm 2pm 4pm 6pm 8pm 10pm 12pm
 6.45 6pm 8pm 10pm 12pm 2pm 4pm 6pm 8pm 10pm 12pm
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28E BELFAST. 440 M.

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28E DUNDEE. 315 M.

3.45 Broadcast to Schools: Mr. H. J. Barnes, Elementary French. London Programme related from University of Bristol
 4.30 Mr. John Allen "Seafish With and Without Fish"

28E EDINBURGH. 328 M.

3.45 Broadcast to Schools: Mrs. John Lang, Members of Sea-faring Families—(3) King Crimson and the Imperial Mint 4.00 Mr. W. H. J. Morris—(3) King Crimson and the Imperial Mint 4.15 Mr. John McLean—(3) King Crimson and the Imperial Mint 4.30 Mr. John McLean—(3) King Crimson and the Imperial Mint 4.45 Mr. John McLean—(3) King Crimson and the Imperial Mint 5.00 Mr. John McLean—(3) King Crimson and the Imperial Mint 5.15 Mr. John McLean—(3) King Crimson and the Imperial Mint 5.30 Mr. John McLean—(3) King Crimson and the Imperial Mint 5.45 Mr. John McLean—(3) King Crimson and the Imperial Mint 6.00 Mr. John McLean—(3) King Crimson and the Imperial Mint 6.15 Mr. John McLean—(3) King Crimson and the Imperial Mint 6.30 Mr. John McLean—(3) King Crimson and the Imperial Mint 6.45 Mr. John McLean—(3) King Crimson and the Imperial Mint 7.00 Mr. John McLean—(3) King Crimson and the Imperial Mint 7.15 Mr. John McLean—(3) King Crimson and the Imperial Mint 7.30 Mr. John McLean—(3) King Crimson and the Imperial Mint 7.45 Mr. John McLean—(3) King Crimson and the Imperial Mint 8.00 Mr. John McLean—(3) King Crimson and the Imperial Mint 8.15 Mr. John McLean—(3) King Crimson and the Imperial Mint 8.30 Mr. John McLean—(3) King Crimson and the Imperial Mint 8.45 Mr. John McLean—(3) King Crimson and the Imperial Mint 9.00 Mr. John McLean—(3) King Crimson and the Imperial Mint 9.15 Mr. John McLean—(3) King Crimson and the Imperial Mint 9.30 Mr. John McLean—(3) King Crimson and the Imperial Mint 9.45 Mr. John McLean—(3) King Crimson and the Imperial Mint 10.00 Mr. John McLean—(3) King Crimson and the Imperial Mint 10.15 Mr. John McLean—(3) King Crimson and the Imperial Mint 10.30 Mr. John McLean—(3) King Crimson and the Imperial Mint 10.45 Mr. John McLean—(3) King Crimson and the Imperial Mint 11.00 Mr. John McLean—(3) King Crimson and the Imperial Mint 11.15 Mr. John McLean—(3) King Crimson and the Imperial Mint 11.30 Mr. John McLean—(3) King Crimson and the Imperial Mint 11.45 Mr. John McLean—(3) King Crimson and the Imperial Mint 12.00 Mr. John McLean—(3) King Crimson and the Imperial Mint

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To-day's splendid Gift gives the most explicit instructions, including wiring and pictorial diagrams, for building two first-class receivers for working on B.B.C. wave-lengths. The supplement is superbly printed and lavishly illustrated. Another supplement will be given with next week's issue covering more advanced circuits. These supplements make a valuable guide of permanent value to all classes of constructors. All the circuits described have been selected for their reliability and easy control.

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A fascinating competition for amateur constructors is announced in to-day's POPULAR WIRELESS. There are five classes for competitors, including one specially for readers under 16 years of age. The rules are as simple as A.B.C. There is no entrance fee and only a small outlay is necessary for the materials needed to construct the apparatus, for which valuable cash prizes are offered.

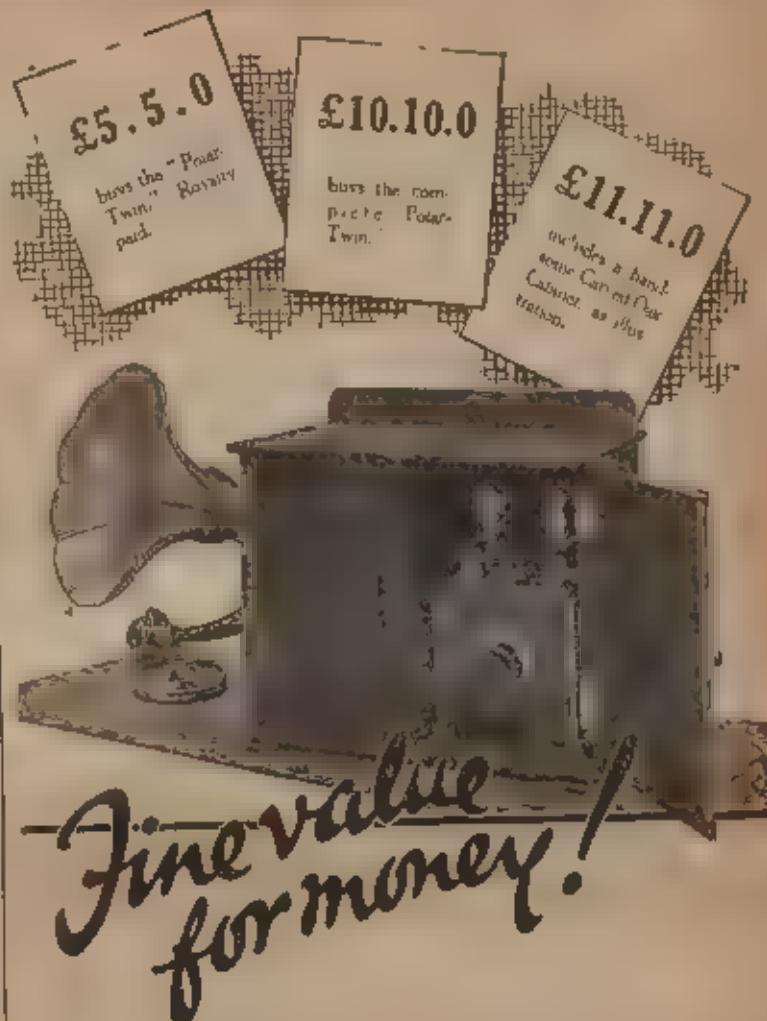
A special article by

PERCY W. HARRIS
on "Why I linked up with 'P.W.'"

Ask for

POPULAR WIRELESS

On Sale To-day



The "Polar-Twin" is the ideal home Set. It combines real living pony with magnificent volume. Excellent Loudspeaker results are invariably obtainable from Daventry and from any main Station within fifty miles.

The "Polar-Twin" is also an ideal long-distance receiver. It is extremely sensitive, and the micrometric reaction control enables this feature to be used to the fullest advantage.

There are only two Controls—Tuning Condenser and Reaction micrometer—neither of which, once adjusted for any Station, requires touching. One switch only starts and stops the Set.

The "Polar-Twin" is the very finest two-valve Receiver available to the public to-day, without any regard to its moderate price. Ask your Dealer his opinion; he will be glad to confirm it by practical demonstration.

Polar-Twin
Receiving Set

Complete Price £1.25. incl.

Specifications: In valve P.M. 1000.
B.B.C. Approved with high and low Frequency and 1000 ohm output. 1000 ohm
load. 1000 ohm antenna. 1000 ohm ground
winding plug. 1000 ohm G.M. Accou-
tometer dry charged. 1 Daventry Co. Unit.
1 Aerial AR. Load £20. 10. 0.
Speaker 1 S. & S. Leads Complete.

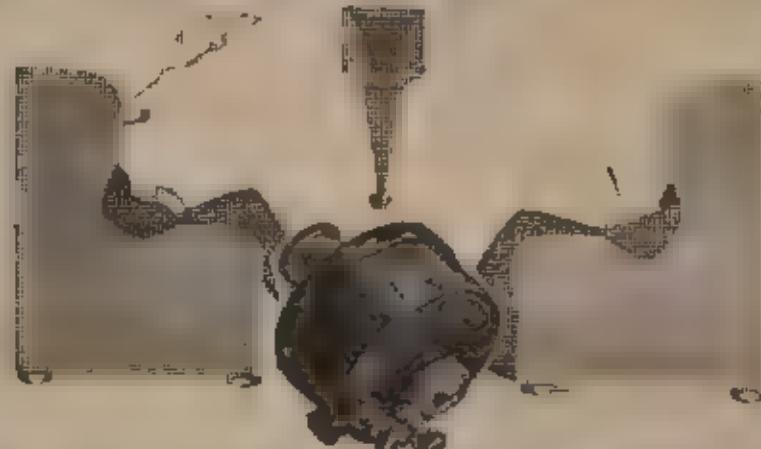
A complete Cased
Set complete with inla-
ming desks and supports
in certain cases equipped
with extra £1.00.
£1.1. 0.

Radio Communication Co., Ltd.
66, Oxford Road, Manchester. | Barnes, London, S.W.13. | 123, Hope Street,
Liverpool.

Hear your LISSENOLA working off a LISSEN NEW PROCESS H.T. Battery to know what a good loud speaker and a good battery can do together.

BUILD A BETTER AMPLIFIER—use the new LISSEN Transformer at 8/6, a LISSEN WIRE RHEOSTAT 2/6, a LISSEN VALVE HOLDER 1/-, a LISSEN FIXED CONDENSER 1/- Then hear the result of the LISSEN AMPLIFIER, LISSENOLA and LISSEN NEW PROCESS Battery working together in unison.

GOLDEN TONES—AND GOLDEN HOURS IN MANY HOMES. PEOPLE ARE BUILDING WITH THE LISSENOLA.



Your LISSENOLA will fill the evening with real radio enjoyment which cannot be monopolized by anybody, but which all at home can enjoy. Your friends and visitors will be surprised at what you have been able to do at such little cost, and will compare your results with what they have paid many pounds to obtain.

The LISSENOLA is the supreme loud speaker unit you build with. There is no substitute for it.

Once you have it, it upstages them, as it is now doing in tens of thousands of homes. Its fine qualities of tone and power are remarked on by all who hear it. AND THOSE WITHOUT IT QUICKLY WANT TO BUILD.

It instantly turns any ordinary room into a radio loud speaker, and each unit is given full size diagrams and clear instructions which show plainly how far a few parts you can build a big

powered horn, which is all you need to add to the LISSENOLA to make it a full size senior model powerful loud speaker equal to any expensive loud speaker you can buy, and saving you many pounds. Before buying

MAKE THIS TEST. Go to your dealer & ask him to put on the most expensive loud speaker in his stock, then put the horn on the LISSENOLA and try to hear any differences.

Build another loud speaker if you already have one. Make it on the construction of just other type, working on the read principle. The LISSENOLA REED is extra valuable that to be done easily. You will find it a good combination to have two loud speakers, one the horn type in one corner of the room, another of the same or similar type in the other corner. Try it and see.

The LISSENOLA and itsreed enables you to try every known alternative of sound reproduction and in addition you are provided with the template to make your own horn, the complete loud speaker (including the reed) you pay for the LISSENOLA costing you less than 18/-

EVERY LISSENOLA IS TESTED AT 220 VOLTS BEFORE LEAVING THE FACTORY

13/6



The LISSENOLA
MADE GOLDEN-TONED FOR YOUR ENJOYMENT.

LISSEN LTD., 300-320, FRIAR'S LANE, RICHMOND, SURREY.

Managing Director
T. H. COLE

Your dealer will be pleased to help you build your amplifier—give him a call—you'll find him friendly and anxious to help.

Buy no radio part until you have insisted upon seeing the corresponding thing in the LISSEN age—then compare quality and value side by side—you will make a quick decision to buy LISSEN.



MATCHLESS AMPLIFICATION

All the high-priced transformers of the past are put aside—LISSEN now gives you a transformer which presents an amplification as accurate as any transformer ever, and at an unheard of price for such a high-grade part.

Once LISSEN made three types of transformers—not one of these expensive types remains—all have been withdrawn in favour of this new LISSEN, the latest of many successful LISSEN lines.

Fine tone qualities and remarkable volume are the striking features of this new LISSEN Transformer. Only the undoubted confirmation of this can account for the quick rise in sales. Users with expensive transformers already in use are actually buying this new LISSEN to test our claims. Already we have heard with satisfaction of it being compared and found equal to any expensive transformer made—this from those who have actually tried it under many conditions.

We took the trade entirely by surprise with the price of this new LISSEN. The withdrawal of all the previous expensive LISSEN Transformers was also a surprise, for these had been largely sold during four years past, and the LISSEN TI Transformer in particular had achieved an enviable reputation.

Dealers who gave their opinion when asked thought the price of the new LISSEN Transformer would be about 10/- many said 2/-, and many even more than the £1 AND ONE POUND OF THIS NEW LISSEN DOES NOT COST. WE HAD TO EXAMINE OVER AND OVER AGAIN THE TRADE'S REACTIONS OF PRICE HAD MADE THE TRADE WHO HAVE TRIED IT BUY IT LARGELY FOR USE IN THEIR OWN BUILDINGS.

They are convinced who now pay a high price for a transformer. Compare this new LISSEN against any for tone-purity and power. IT FULLY AMPLIFIES EVERY NOTE, EVERY HARMONIC, EVERY OVERTONE.

You can apply to any good dealer, or direct from the factory if you like. If you are not satisfied with it after seven days' trial take it back to the dealers or send it back to us.

8' 86 GUARANTEED FOR 12 MONTHS
TURNS RATIO ... 3 to 1
RESISTANCE RATIO ... 4 to 1
Use it for 1, 2, or 3 stages L.F. It is suitable for all circuits and valves you will want to use.

TO THE TRADE Orders for all LISSEN products must now be sent direct to factory and not to usual wholesale factor.

Is your present H.T. Battery handicapping your loud speaker?

If you would like to hear your loud speaker speak out frankly, clearly, without any slurring of syllables, with clear articulation sharply defined and strongly uttered, be sure to get a LISSEN New Process Battery next time you buy a battery.

You want quality energy, as well as quantity. Your loud speaker can reproduce with unvarying tone purity right throughout the whole evening's entertainment, but you must get the right H.T. Battery. Only one H.T. Battery will enable this to be done, and just is the LISSEN New Process. With an ordinary battery two or three hours' use is sufficient to affect the quality of reproduction, but the LISSEN New Process Battery is made specially for good loud speaker work by a unique new process with a combination of chemicals discovered by us and not previously used by any other battery maker. The success of the new process is now a definitely established fact, and is naturally a closely guarded secret.

The LISSEN BATTERY WILL DELIVER, HOUR AFTER HOUR FINE FORCEFUL ENERGY in amperes, even flow unmarred by any defect, with a quality which never varies or alters throughout the longest evening's work. At the end of the programme you will find your loud speaker working as naturally and clearly as when it began. Immediately you shut down it builds up through the night ready to begin its next period of duty with undiminished readiness.

These LISSEN BATTERIES have got another important advantage. Due to our new direct-to-dealer distribution policy, which also cuts out all wholesale profit, the LISSEN Batteries go straight to dealers' shops from factory. They are actually on sale within three days of being made in our Richmond factory. Every one is therefore fit and new energy when you buy it.

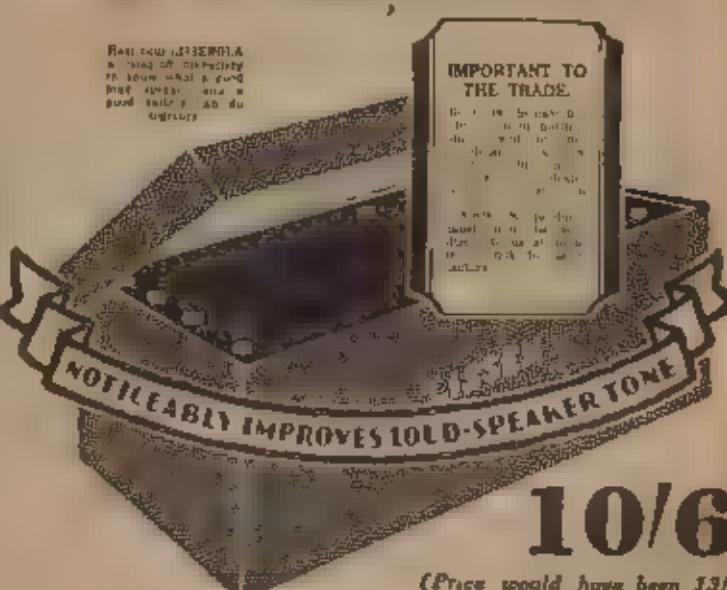
We could not have sold a battery of this size and quality under 13s. but for our putting into operation our new policy of distribution.

Made only in the popular buck type, with socket tappings, an additional advantage are the 6 volt tappings provided at one end of the battery for grid bias use, while the other usual tappings give any voltage required. Rated at 10 volts, but goes much higher.

Obtainable at your dealers, but if any difficulty and direct to factory, include nothing for postage. Two plain mentions dealers' name and address. Can also be sent by C.O.D. by return of post.

Read carefully
and send off immediately
to know what a good
firm you are doing
business with, and a
good battery can do
nothing but good.

**IMPORTANT TO
THE TRADE.**
It is now necessary
to have a firm dealing
in batteries, and a
good battery can do
nothing but good.



10/-

(Price would have been 13/-
but for new policy.)

LISSEN LIMITED, LISSENIUM WORKS, 300-320, FRIARS LANE, RICHMOND, SURREY.

Managing Director: T. N. COLE.

ANY H.T. BATTERY IS SELFISH AT THE END

It may still have lots of energy left in it, but will not part with it properly that is where the LISSEN (Mansbridge type) Condenser comes in to help. The only reason you cannot use your battery to the end is that the energy left in it becomes noisy, crackling, spoiling reception. But put a LISSEN (Mansbridge type) Condenser across it and YOUR BATTERY WILL GROW OLD WITHOUT YOUR KNOWING IT.

Then the energy is released as through a reservoir, the LISSEN Condenser storing it up and delivering it as required, clear of any sign or sound of ripple, straight to the valve in a clean, smooth flowing stream which at once justifies the cost of the LISSEN Condenser, and makes the battery part with most of its energy in useful service before you discard it.

And first cost is last cost for the LISSEN Condenser is everlasting. Buy one and the lengthened life you will get out of the battery you are now using will go a long way towards paying for it, besides improving the work of the loud speaker.



LISSEN (Mansbridge Type) CONDENSER
1 mfd. Price 3/10

Made also in other capacities

.01 to .09	2/4
.1	2/6
.2	2/8
.25	3/-
.5	3/4
2.0	4/8

LISSEN — THE SAFE MANSBRIDGE TYPE CONDENSER

You ought never to use a condenser which can short circuit on to its case, because in certain circuits such as those connected straight on to the electric light mains, as in eliminator circuits you may be open to grave danger if the condenser short-circuited on to its case.

The new LISSEN (Mansbridge type) is unlike all others. Alone of this type of condenser it has a moulded case which protects you from risk. All other Mansbridge type condensers have metal cases usually tinned iron enamelled over. AND DUE TO OUR NEW POLICY OF DIRECT TO DEALER DISTRIBUTION the LISSEN (Mansbridge type) costs you no more than the other kind.

AVOID ENERGY-LEAKING CONDENSERS

Use LISSEN Fixed Condensers and be sure they are made with insulating case. They are absolutely safe. THEY NEVER LEAK RHEV NEVER VARY. THEY DELIVER ALL THEIR STORED-UP ENERGY LIKE TIME.



LISSEN Micro Condensers, fixed, capacities .001 to .001 1/2 each, much reduced!
.001 to .001 1/2 each, much reduced!

Note the new case which enables the condenser to be fitted upright or laid flat. At present the new case is available in only the most usual sizes, but will quickly become standard all round.

LISSEN CONDENSERS DELIVER ALL THEIR STORED-UP ENERGY

IMPORTANT TO THE TRADE: Retailers who have not already been notified of our new direct-to-dealer policy of distribution should, in their own interests, communicate with us without delay. All orders must now be sent to us at Richmond and not to any wholesale factor.

LISSEN LIMITED, 300-320, FRIARS LANE, RICHMOND, SURREY.

Managing Director: T. N. COLE.

No electrical leaks, No Mechanical faults

With the first glance at the LISSEN WIRE POTENTIOMETER the clean, well-thought-out design is evident. Features which in other potentiometers are a prolific source of trouble after a while have been eliminated in the LISSEN wire shunt by care and economy. Notice the compactness and certainty of action. The four set gridle hold off the contact arms so that beneath your element there is no risk of shorting. No risk of rust, age or uneven pressure, no chance of a loose mount or a breaking. Yet it has an accessible and the engraved scale and pointer fit flush with the metal plate engraved dial when mounted.

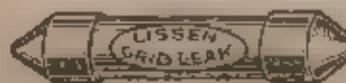
PREVIOUSLY 1/- NOW PRICED, but now largely reduced by use of our new direct-to-dealer policy of distribution which cuts out all wholesale profits.

	Previously	NOW
LISSEN 2 ohm wire shunt, patented	4/-	2/6
LISSEN 25 ohm wire shunt, patented	4/-	2/6
1.100 ohm wire shunt, patented	4/-	4/6
LISSEN POT METAL METER 300 ohms, patented	4/-	2/6
Balloon Type same price as above		



AND EVERY ONE LISSEN ONE HOLE FIXING OF COURSE

Lissen grid leaks that defied both sun and rain



It was rather a drab kind of test to trace the case of LISSEN Fixed Grid Leaks reported on the Radio Test to fix them but this was done during the summer of '32. Searched by sun and baked by the sun, still the LISSEN Fixed Grid Leaks never increased in resistance value but remained stable in every test. LISSEN tests are conducted to their original value within five units of accuracy due to their leak case.

All capacities one price previously 1/- now 1/- each.

THESE SWITCHES ARE NEAT AND EFFICIENT

Anytime you want power close to LISSEN Take up little space, fitted in a large family radio, real radio, two-wheeler, etc. of these AND LISSEN ONE HOLE FIXING OF COURSE

LISSEN	Previously	NOW
2-Way	2/-	1/6
Series-Parallel	2/-	2/6
Double Pole	2/-	2/6
Double Throw	4/-	1/6
Key Switch	2/-	1/6



A VALVE HOLDER FOR CLEARER, BETTER SIGNALS

Because of its low loss and low capacity qualities the LISSEN Valve Holder plays its part in giving clearer, louder signals. Seat and ready a baseboard mounting as shown, it can also be used for panel mounting by bending the springs straight.



previously 1/6, now 1/- each.

Wait on seeing a LISSEN before you buy any other.

BUILD WITH ALL LISSEN PARTS

and your radio will yield results which would never be possible with mixed parts, because every part is made to pull strongly with each other.

Study these figures

74>

45>

14>

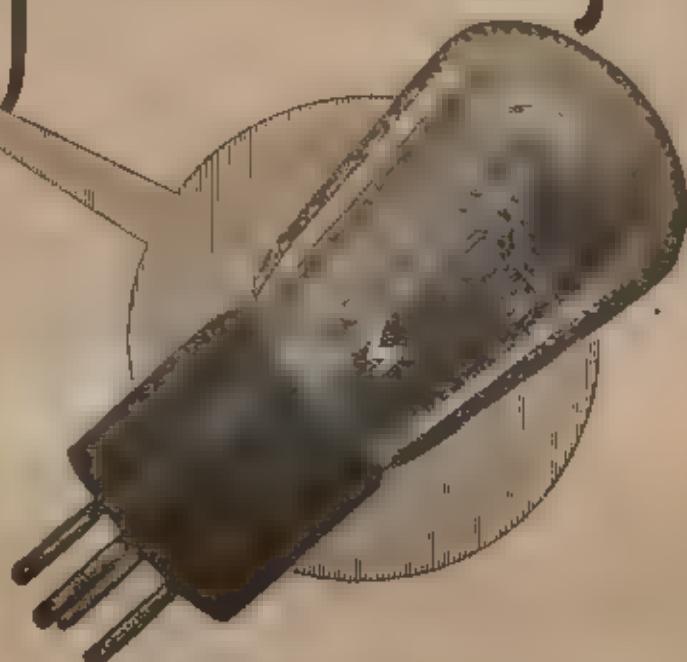
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2>

The higher the filament figure of merit the more you get for your money. Note the high values (between 45 and 74) given by the wonderful Mullard P.M. Filament in the Mullard P.M. Series of Valves.

Even the best ordinary dull filaments have a figure of merit from 14 up to 45 that barely approaches the maximum figure of the P.M. Series.

The extravagant and low figures between 2 and 5 of bright filaments are strikingly obvious.



The filament figure of merit

is an accurate indication of what any filament gives in exchange for the correct applied input.

A comparison of figures of merit taken from a wide range of filaments shows the marked superiority of Mullard design. A study of the accompanying scale will indicate the vastly increased "output for input" possessed by Mullard P.M. Valves. This is due without question to the excellence of the Mullard P.M. Filament. Its generous emission of up to 5½ times that of an ordinary filament with its low current consumption of only one tenth ampere give it a remarkable performance of high efficiency.

To feel the rich reserve of power that is placed behind your receiver when you fit Mullard P.M. Valves and to know that your accumulator charges can last up to 7 times as long as before is a pleasure and certainty for satisfaction that every radio amateur should lose no time in securing. Thousands have proved for themselves the manifold advantages of these valves with the wonderful Mullard P.M. Filament.

Make your radio a real success this season with Mullard P.M. Valves.

OBtainable from all radio dealers

Mullard
THE · MASTER · VALVE

For 4-volt accumulator
or 3 dry cells

THE P.M. 3 (General Purpose) 0.1 amp. 14/-

THE P.M. 4 (Power) 0.2 amp. 16/-

For 6-volt accumulator or 4 dry cells

THE P.M. 5 (General Purpose) 0.1 amp. 18/-

THE P.M. 6 (Power) 0.2 amp. 19/-

For 2-volt accumulator

THE P.M. 1 H.P. 0.1 amp. 14/-

THE P.M. 1 L.P. 0.1 amp. 14/-

THE P.M. 2 (Power) 0.15 amp. 18/-

*These prices do not apply to first
Five Valves*

British Made
in a
British Factory

The World's best Radio Products



*Fit NEUTRON and
Detect the Difference
in Volume, Range & Purity*



Bring in More Stations, Eliminate Interference

Cut through local Programmes
by using NEUTRON VALVES.

NEUTRON Dull-Emitter Valves.

If you want to tune in those distant stations, or if you want to receive more stations, or if you want to receive them more clearly, then you will find our DULL-EMITTER VALVES extraordinary valuable. They are unequalled for crystal clarity of reproduction, and for non-mechanical noise. They are made of the best British materials. 4 Volt A.C. 1.66 amps. 4 Volt L.F. 0.66 amp. } 12/8

0.2 m.f. 0.2 m.f. each.

12/8



NEUTRON Permanent Detectors.

For Loudest Reception—the most sensitive detectors—NEUTRON PERMANENT DETECTORS—DE LUXE or CROWN. Both sets of mounting, PANTRON, one hole fixing. 12/6 each. These detectors are guaranteed tested on actual Broadcast 150 miles from 5XX.

For sharp tuning use

NEUTRON Air-spaced BASKET COILS.

The most efficient made—giving the highest inductance, maximum capacity, rigid construction. 3,6 f. Set F. covering 95 to 1200 meter. Daventry Co. 2/-. Co. 1.66 each. Faraday House full repair with each set.

NEUTRON H.T. Battery.

For the most efficient MADE. For large caravans, boats, etc. 10/- each. Note new price. 10/6.

Sole Distributors for U.K. and Ireland
NEUTRON DISTRIBUTORS, 144, Theobald's Rd., London, W.C.1

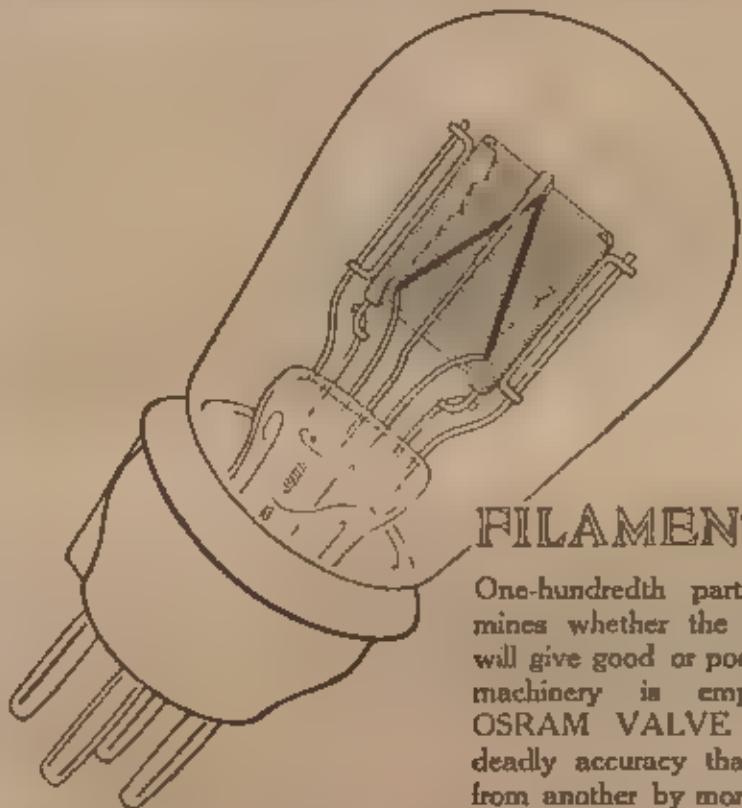
All Export enquiries for Continent and Australia to
Pethgrew & Mertiman, Ltd., 2 & 4, Bucknall St., Oxford St., W.C.1



Aut. by NEUTRON Ltd. London



Depending on $\frac{1}{100}$ th of an Inch



FILAMENT LENGTH

One-hundredth part of an inch determines whether the filament of a valve will give good or poor results. Ingenious machinery is employed for setting OSRAM VALVE filament with such deadly accuracy that no filament varies from another by more than the thickness of a human hair. Long life and consistency of performance are therefore positive certainties.

OSRAM Valves

for Broadcasting

None know better than users of OSRAM VALVES how reliable and consistent is the performance of every single type, due to the soundest methods of construction and to the unrivaled excellence of the OSRAM Dull-Emitter filament.

The G.E.-your guarantee

Use

GECOPHONE

*Gain's Best Broadcasting Sets
Components and Accessories.*

EXPERTS IN RADIO ACOUSTICS SINCE 1908



'Not on your life, old man!'

*I*T'S not an atom of use getting on your hind legs to tell me of the thrills of an eight valve "super-het." Nice little row of fairy lights — what! That's all they mean to me.

Besides, I want peace in life. I get just as much fun out of two or three valves and much less trouble and expense.

I want ease of operation, marvellous compactness, ingenious design and guaranteed efficiency, and I'll bet a Brandes means all that.'

Brandes

From any reputable Dealer.



THE BRANDESSET II.

The new Brandes 2-valve set features simplicity of control and ingenious compactness. One of the filament rheostat reaction "or throw-over" switch for long or short wave tuning up to the power controls. Single line tuning and set tuning and grid bias is employed. The standard coil is suitable for Daventry and no plug-in coils need be purchased. The L.T., H.T., and grid bias leads are plated into one cable from rear of set.

£6-10-0

Exclusive of Marconi Royalty and Accessories.



THE BRANDESSET III.

The new Brandes 3 valve receiver employs the same ingenious characteristics as the Brandeset II, except that an extra stage of Audio Frequency is employed. It has straight line frequency, direct tuning, grid bias and is adapted to long and short wave tuning. Both receivers give most excellent loudspeaker reproduction on a number of stations, and are specially designed for this purpose.

£8-10-0

Exclusive of Marconi Royalty and Accessories.



DEMPSEY v. TUNNEY

*Remarkable
reception
of the fight on a
2-VALVE SET*

(Read report on left)

Mr. Ashhurst, who used the Ediswan new $\frac{1}{2}$ watt D.R.2. as detector, writes: "This remarkable reception was due in no small measure to your valve."

NOW YOU KNOW THE VALVES TO USE



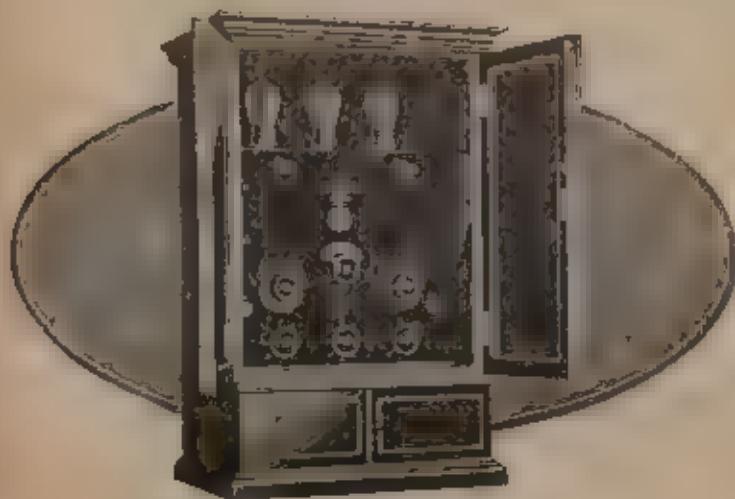
AND NURSE YOUR SET

THE EDISON SWAN ELECTRIC CO., LTD., 123-5, QUEEN VICTORIA STREET, LONDON, E.C.4



Three valves
that do the
work of four!

FELLOWS WIRELESS



The Fellophone Grand Three

Mounted in a well-finished cabinet with folding doors and supplied either in Jacobean or Sheraton styles, the Fellophone Grand Three is the most handsome receiving set at present on the market.

The receiving circuit of this set is ingeniously arranged to provide both the volume and the range of a four-valve set, but with the first cost and upkeep of three valves only.

The effect of a four-valve circuit is obtained by dual amplification on one valve, so that great range and selectivity are obtained and at the same time the two stages of L.F. Amplification afford ample volume for Loud Speaker work.

Several thousands of these sets have been sold and we have many highly enthusiastic letters from their delighted owners.

You can inspect and hear these sets working at any of our branch addresses given below.

The Fellophone Grand Three, including Marconi Royalty and H.T. Battery £12 15 0

Complete with H.T. Battery, 3 Louden Valves, 6-volt Accumulator, 1 pair Fellows Light-weight Headphones, Aerial, Insulators and In-trunk (Marconi Royalty included) £15 10 0

For deferred payment terms, see our Catalogue No. 10, free on request. All goods are sent packing free, carriage forward, and you can try the Grand Three for seven days by forwarding full cash value. Remittances will be returned in full if you are in any respect dissatisfied.

FELLOWS, PARK ROYAL, N.W.10.

Branches:

LONDON: 26, Stow St., Tottenham Court Rd., W.C. (Marconi 2280).
BIRMINGHAM: 248, Corporation Street (Central 415).
BRIGHAM: 34, Queen's Road (Brighton 629).
CARDIFF: Dominion Arcade, Queen Street (Cardiff 746).
LEEDS: 15, Park Lane (Leeds 1-2000).
NOTTINGHAM: 20, Bradmore Lane (Nottingham 556).
TUNBRIDGE: 34, Quarry Hill (Tunbridge 172).

SEND FOR
CATALOGUE
No. 10
FREE

BUY DIRECT AND SAVE MONEY

E.P. 54

Choose your Valves carefully —

A CAREFUL choice of the valves for use in the various positions of a receiving set will often make a wonderful improvement, and the time spent in making the choice is well worth while. The range of "Cosmos" Valves shown here are for a L.T. Supply of 6-Volts and some brief particulars are given to indicate their chief characteristics.

Particular attention is drawn to the S.P. 5/B (Blue Spot) Valves which are specially effective when used with the modern method of Resistance Capacity coupling, equalling the amplification obtained with L.T. Transformers and general purpose valves with all the recognised advantages of resistance coupling. Complete details of every valve cannot be given in the space at our disposal, so, in order to assist you in making a careful and satisfactory choice of a valve for this position in your set, the booklet just rates below has been produced. It gives all the characteristics and features of the entire range of "Cosmos" Valves, and includes an easily understood table showing the best types of valves for use in the different positions or stages in various kinds of circuit.

Your dealer has a supply of these booklets, "The Soul of Music," and would be very pleased to give you a copy.

If by any chance you should have any difficulty in obtaining it, write to —

Top
THREE CELL ACCUMULATORS

A 45 "COSMOS"

A Bright Filament
Valve for general
purposes or 4.5 Volts.
Plate Current 500 m.A.
Anode Current 4 m.A.

8/-

DE.55 "COSMOS"

A 6-Volt Dull
Emitter General
Purpose Valve.

Plate Current 1000 m.A.
Anode Current 2 m.A.

18/6

SP.55/R "COSMOS" SHORTPATH RED SPOT

The Local Station Valve
supreme for 6 Volts.

Plate Current 1000 m.A.
Anode Current 2 m.A.

22/6

SP.55/B "COSMOS" SHORTPATH BLUE SPOT

The 6-volt Resistance
Capacity Valve.

Plate Current 1000 m.A.
Anode Current 2 m.A.

18/6

METRO-VICK SUPPLIES LTD

(Proprietors, Metropolitan Vickers Electrical Co. Ltd.)

Metro-Vick House,
155, Charing Cross Rd.,
London, W.C.2.





Treasures which crumbled at a touch

NOT so long ago the whole world was thrilled with the accounts of the wonderful treasures being exposed to the light of day at Luxor. Superb jewels worth a king's ransom—marvellous carvings typical of the splendour of the Pharaohs—gorgeous sepulchral furniture—and most wonderful of all, tapestries and draperies which, until they were moved, retained the beauty and freshness of the day they were woven.

But—whilst the jewels, the carvings and the furniture have now been added to the museums—the fabrics and the tapestries have gone for ever. Their delicate, gossamer-like threads could not withstand even the most careful handling. After thirty centuries, the fibres had lost their pliability—at a touch they shivered into a thousand fragments.

This tragedy of crumbling treasures affords a striking parallel for wireless enthusiasts. Once the filament of a valve is crystallised

with age it is liable to become fractured at the slightest blow. Even the ordinary wear and tear of everyday use will shorten its life. Now, however, a filament has been discovered which—because it operates almost without heat—permanently retains its pliability. Age cannot affect it. Even after several thousand hours of use its electronic emission is as prolific as ever. This Kalenised filament is one of two vital improvements introduced by Cossor this season. The other is Co-axial Mounting—a system of construction acknowledged to be one of the greatest steps forward in valve design for several years. Ask your Dealer to-day for our latest Folder describing the many exclusive features of these new valves.

Read about their amazing economy—their greater sensitivity and improved tone, but above all, their guaranteed uniformity of performance. Never before have such remarkable valves been available.

The new Cossor Point One

With Black Band. An ideal supersensitive Detector. Consumption 1 amp. at 1.5 volts 14/-

The new Cossor Point One

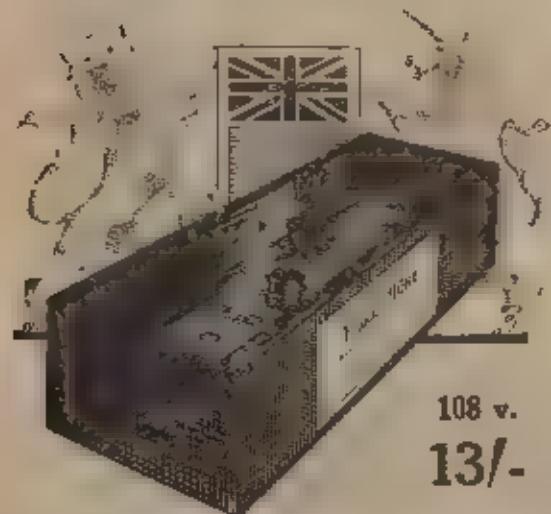
With Red Band. Pre-eminent among H.F. valves. Consumption 1 amp. at 1.5 volts 14/-

The new Cossor Beamster Two

With Green Band. For Power Valves—also used in Super Beam. Consumption 1.5 amp. at 1.5 volts 18.6

Cossor Valves

FELLOWS WIRELESS



Postage and Packing FREE!

The enormous success which has attended the sale of the Fellophone H.T. Batteries has enabled us to pass on to you yet another benefit. From now onwards Fellophone H.T. Batteries will be forwarded to you without postage and packing free.

Consider this. This means for + you will be enabled to buy a High Tension Battery at 108 v. & tapped **EVERY 6 VOLTS** and supplied complete with Red and Black wavy plug.

For 89 you can get a 6 volt unit tapped every 3 volts and supplied complete with Red and Black wavy plug.

A.B. These tappings at 6 and 3 volt intervals enable you to use the EXACT voltage required by your tubes, a most important point where the best reception is required.

In addition you can get a 54 volt unit which has a special end tapped off 3 volts run the negatve end for grid bias purposes.

All Fellophone H.T. Batteries are made in London, and the great number that we despatch each week will tell you that you will get yours with a few hours of manufacturing time to spare.

No other H.T. Batteries in the world combine the above advantages and it is not surprising that the Fellophones Batteries are selling so thousands.

Post us your order to-night and you will receive, promptly despatched, postage, a High Tension Battery that will give you the longest possible life of perfect reception.

54 Volt	with + volt tap for grid bias	6/6
60 Volt	(tapped every 3 volts and supplied complete with Red and Black wavy plug)	8/9
108 Volt	(tapped every 6 volts and supplied complete with Red and Black wavy plug)	13/-

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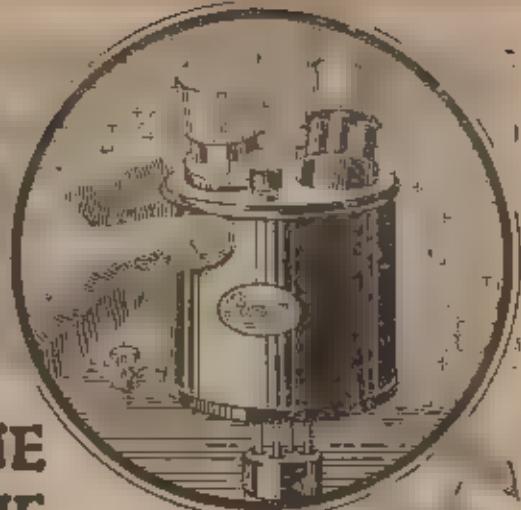
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LONDON 20, Spur Street, Tottenham Court Road, W.C.1.
BIRMINGHAM 1, Corporation Street (Central 413).
EDINBURGH 1, Queen's Road (Brigadier 111).
CARDIFF, Department Avenue, Queen Street (Cardiff 216).
LEEDS, 63 Park Lane (opposite Town Hall).
N. LIVERPOOL, 40 Bradfords Lane (Nostalgia 155).
TOMBOURNE, 48, Sherry Hill, Leamington Spa.

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4 P.M. 27th

Send for 10-p.
Illustrated
Catalogue No. 10,
FREE.



**ALL THE VOLUME
YOU WANT—and more
by simply plugging in**

The XIRATONE
PLUS VALVE UNIT

See what others say:

I have very been able to operate a loud speaker with my set. I am plugging in your XIRATONE. I was a bit worried at first, the station coming in a full and speaker strength.

H. J. Sommers
11-9-26

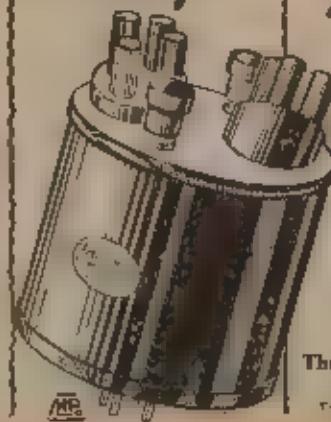
I tried it at distance of 48 miles from London on my portable set and heard no sound. Speaker is silent, government radio receiver of course good to health whereas before I could only get London and occasionally some stations from Liverpool.

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I am pleased to say that it gives entire satisfaction and is everything you claim for it.

W. F. Portsmouth
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**Speaks Volumes
For Itself! -**



PRICE

2/-

or if you have less than 31 inches between your valves, then you will need the External Mounting Board with a length of flexo and base or adaptor at

Post 23/6 free

Order exchequer or similar station.

Money immediately refunded if not completely satisfied.

The PENTON ENGINEERING CO.
15, Cromer Street, London, W.C.1

Louden Wolves



"Your Values . . . are worth every penny asked for them."

So writes Mr. Miller after his London Valves have given him eighteen months of faithful service.

Read his unsolicited letter reproduced below, and then confirm his opinion by ordering Lauden Valves for your set.

I am sending you a copy of your F.E.R.s. Please, the price of
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Lewish Valves are made by British labour in a British factory with British capital and can be depended upon for the finest volume range and valve clearness. They can only be offered at such low prices because of our well-known policy of selling direct to the public and cutting out the middleman's profit.

The list below gives prices and full particulars. Order your London Values from us by post.

4/-	8/-	8/-
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LF Ammeter F.R.	LF Ammeter F.R.	LF Ammeter F.R.
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5.5 volts 0.4 amps	2 volts 0.2 amps.	4 volts 0.1 amps
9/-	11/-	12/-
Dull Emitters.	D.E. & other Values.	D.E. & other Values.
LF Ammeter F.R.	Trans. or Ammeter F.R.	Trans. or Ammeter F.R.
HF Ammeter F.R.	Resistor or Ammeter F.R.	Resistor or Ammeter F.R.
6 volts 0.1 amps	4 volts 0.2 amps.	6 volts 0.2 amps.

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**WRITE FOR
12-pp.
ILLUSTRATED
CATALOGUE
No. 10
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SYMPHONY



There is no home with which a "SYMPHONY" Receiver will not harmonise, and no Harmony that it will not reproduce perfectly.

WE would like to demonstrate to you in your own home the extraordinary qualities of the "Symphony Seven." Will you give us the opportunity of proving to you that this receiver will give you ample loud speaker volume from practically all European Broadcast Stations, and that such programmes are perfectly reproduced.

Do let us send you our catalogue.

"Symphony Seven," illustrated complete	\$10 - 0 - 0
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"Symphony Two," with self-contained batteries, complete	\$17 - 10 - 0
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* Equipment includes Valves, H.T., L.T., and G.H. Batteries, Lead Sinker, rods and wire, reamers, and other Bruntonia.

The
"Simplicity"
angle of loud
speaking & c
is fine for a
little while
but long and
loud is bad
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Please send particulars of the Symphony Range.

4

FELLOWS WIRELESS.



13/6
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COMPLETE
Loud Speaker

*Designed throughout by
experts in acoustics and
British in every part!*

GREAT REDUCTIONS!

Fellows Wireless have always led the way in low prices, and wherever the support of the public has enabled us to reduce our production costs we have invariably passed back to the public substantial benefits in the way of reduced prices.

The past Summer Season has, in spite of industrial difficulties, been so overwhelmingly successful that we are able to carry our policy a step farther.

Once again we lead by making the following sensational reductions:

1. THE JUNIOR LOUD SPEAKER no. 1 stable diaphragm, 19" high, improved model, formerly 4.6 now **13/6**
2. The VOLUTONE Loud Speaker adjustable diaphragm, a full toned instrument suitable for large rooms, halls, etc. formerly 55., now **45/-**

N.B.—Both these instruments are British in every single part. They are designed throughout by our own experts, and will give results a rate superior to those of a Loud Speaker assembled from components. In addition they cost less.

3. H.T. Batteries (see page 262). So successful has been the sale of the Fellophone H.T. Batteries that they will in future be forwarded POSTAGE AND PACKING FREE.

Buy all your wireless requirements through Fellows and their Branches and assist us to pass you the benefit of still further reductions.

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Take it to Bits • • • and See

Apart from the fact that it's a superbattery; apart from the fact that it's made by the makers of the world's best accumulators; apart from the fact that it is so designed that it removes all the bugbears of H.T. batteries, whether accumulators or dry cells; apart from the fact that it isn't sold at "so much a volt" (which only represents current pressure), but sold by the "watt-hour", which is power, work, usefulness; apart from all these the P. & R. H.T. Accumulator conceals nothing from you.

Want to look at the plates? Lift 'em out, then. What are the separators like, is there any sludge, are there any signs of sulphating? Have a look. It all takes to pieces.

What sort of a battery is it, this good P. & R. H.T.? There's no room to tell it all here so we do wish you'd send a postcard for the free book "The Techniques of the H.T. Accumulator." May we also send you particulars of the famous "Dagenite" and celluloid wireless batteries? "Dagenite" is absolutely acid-proof, leak-proof and is practically unbreakable. In the P. and R. range are accumulators to meet every need at no greater cost than ordinary batteries.

Peto and Radford, 50, Grosvenor Gardens, London, S.W.1.

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ACCUMULATORS

*The beginning and the end in
POWER*



10 hours for 1d.!

If you have Alternating Current (A.C.) Electric Light you can charge your Accumulator at home for an absurdly low cost by using the Fellows Accumulator Charger.

This charger is especially designed, there are no expensive parts to replace or renew, it cannot harm you, electric light in any way, and it is as safe to handle as your loud speaker.

Simply plug it into an electric lamp holder (see above), switch on & twist to the knurled knob, and, when the little motor is running connect up your 4 or 6 volt accumulator and leave it on charge until the bubbles rise freely in the acid inside. The charger will automatically give the correct charging current.

You need only have one accumulator because you can charge it up when your set is not in use.

Your present accumulators probably cost from 9d. to 1/6 per charge, you cannot be certain that they get fair treatment while away; and there are frequently delays and disappointments.

The Fellows charger eliminates all these troubles, and it will charge up a large accumulator (e.g. 6 V, 30 Ah) for a cost of about ONE PENNY for 10 hours, even in districts where lighting is as high as 5d. per unit.

You can, by remitting 45/- have one of these chargers on **SEVEN DAYS' FREE TRIAL**. If you are not more than satisfied we will take it back and return your money in full.

N.B. When ordering please state carefully voltage and frequency (thus: 400) of your mains. You will find this information on your meter.

FELLOWS, PARK ROYAL, N.W.10.

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Type No. 6050 with pin-tip ends,
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Type No. 6060 with plug-ends, **17/6 per pair**.



B.S.A.—STANDARD VALVES

will suit practically every requirement of the valve user. General purpose and high-frequency valves G125, H125, and G225.

Price 14/- each

Low-frequency power amplification valves P425 and P612. Price each **18/6**



B.S.A. KONE LOUD SPEAKERS

give perfect tonal purity in both speech and music.

Prices from **3 gu.**

Model A . **7 gu.**

(as illustrated)

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Write for B.S.A. Radio Catalogue and booklet,
"The Choice of a Radio Receiving Set," post free.

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Wood or metal?



"Swan-neck" De Luxe
Type AR 88 O (oak) or
Type AR 88M (mahogany)
Price * * * 85/-

Wood or metal?

Like the first talking machines, most of the earlier wireless loud speakers were "tinny"—they had so-called "tin" or metal horns.

The wooden horned Amplion gave immeasurably superior results and this type of construction became associated in the public mind with better radio reproduction.

Progress, involving the introduction of certain exclusive features, has resulted in the entire elimination of "tinniness" in the metal horned Amplion also, and there is now little to choose in efficiency between the two types. They differ mainly in appearance and in price.

AMPLION

Obtainable from all accredited AMPLION STOCKISTS.

"Swan-neck" De Luxe
Type AR 88 Price 85/-



take wireless wherever you go this winter



NO AERIAL
NO EARTH
SIMPLY OPEN THE CASE AND TUNE IN
NO EXTRAS TO BUY

THE SELF CONTAINED FOUR in this one case as big as an open oil flannel or a ladies' dressing case, is everything a wireless enthusiast could desire and ready to go—portable loudspeaker reproducer on wireless bases of any manufacturer, its compactness and long range can be increased by the M.P.A. pocket extending loop aerial. Price 20 guineas.

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CLIX

NICKEL-PLATED FITMENTS



CLIX WANDER PLUGS with patented helical spring plug ensuring perfect contact for all types of H.T. Batteries. Red or black insulator. 2d. each.



CLIX PIN TERMINALS—a most convenient tag for general use, supplied with red or black insulator. 2d. each.



CLIX PARALLEL PLUGS with resilient fitting having extraordinary radial expansion and compression. Red or black insulator. Plugs 2d. each. Sockets 1d. each.



CLIX SPADE TERMINALS especially suitable for making connections where terminals are already fitted. Prevents twisting and breaking of wire. Red or black insulator. 2d. each.

All the above are fitted with the patented bridge wiring channel.
Obtainable from your wireless dealer.

AUTOVEYORS, LTD.,

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Phone 3 Victoria 5001

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ETHOPHONE -TWO

WHAT was the increase in the power of local broadcast stations and the prospect of still higher power and the use of the Daventry high-power station we can see are an increasing demand for a receiver set to the highest and deepest degree of sensitivity and the most complete protection of the radio sets of all, we present a section of the new Ethophone TWO. At the same time a simple remote control was also required in order to achieve perfect reception at the lowest possible volume. The result is a simple and elegant radio receiver which can easily be tuned by a switch and a single adjustment.

Price £10. 16s. Od.

In full view of the Ethophone TWO we can see how much more reliable it is than the ordinary receiver.

It is the best of its class.

In full view of the Ethophone TWO we can see how much more reliable it is than the ordinary receiver.

It is the best of its class.

In full view of the Ethophone TWO we can see how much more reliable it is than the ordinary receiver.

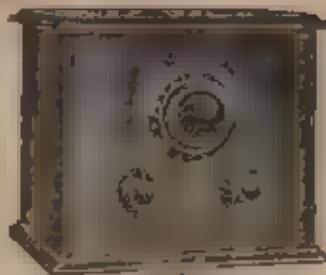
It is the best of its class.

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**Head Office & Factory
BLACKHEATH,
LONDON, S.E.3.
Phone Luton 2181**

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A
TWO-
VALVE
BROADCAST
RECEIVER FOR
FAULTLESS LOUD
SPEAKER RECEPTION

Send for full particulars of this interesting model and any Burndepot literature you require to—

BURNDEPT

MOTOR VEHICLE EQUIPMENT

AGENTS & BRANCHES EVERYWHERE

**WIRELESS BY THE
TOUCH OF A SWITCH
—SIMPLICITY ITSELF**

THE ETHOPHONE TWO is a two valve receiver to operate a large Loud Speaker which may be in a room or outside. Real quietness is got up ordinary room may be excited with 100 watts at a distance of 10 ft. 6 inches or even 100 watts of the Daventry Broadcast. When we turn a few knobs it is found that a valve of reasonable power can make a noise in the room of wireless stations 1000 miles away. It is a very simple and effective device.

The chassis must be mounted on a flat board.

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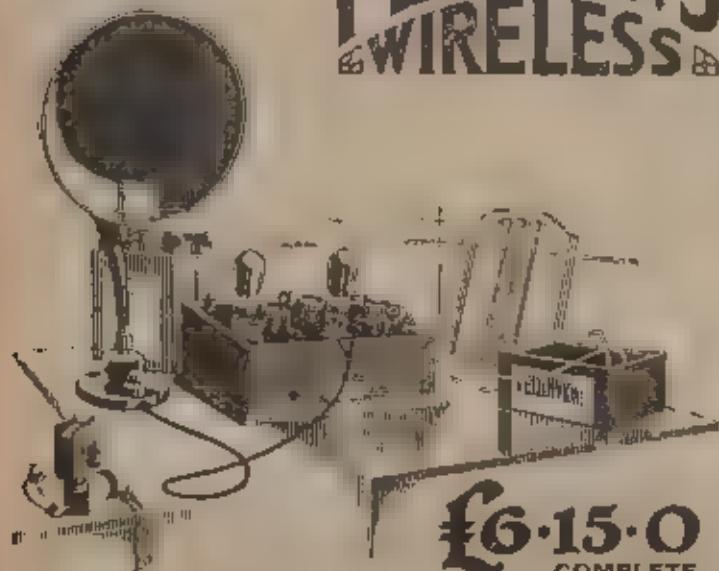
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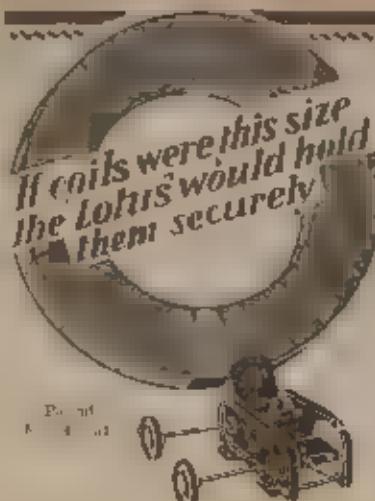
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D.E.2 L.F.	H.P.	1.8	-4.5	50
D.E.2 L.F.	Det.	1.8	+2	50
D.E.2 L.F.	L.F.	1.8	-4.5	50
3-Valve Set.				
D.E.2 H.P.	H.P.	1.8	0	50
D.E.2 H.P.	Det.	1.8	+2	50
D.E.2 L.F.	H.P.	1.8	-4.5	50
D.E.2 L.F.	Det.	1.8	-9	120
4-Valve Set.				
D.E.2 H.P.	H.P.	1.8	0	50
D.E.2 H.P.	Det.	1.8	+2	50
D.E.2 L.F.	H.P.	1.8	-4.5	50
D.E.2 L.F.	Det.	1.8	-9	120

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